

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

JUN 10 1930

The ART NEWS

VOL. XXVIII

NEW YORK, JUNE 7, 1930

NO. 36—WEEKLY



BRONZE STATUE OF MAITREYA, CHINESE

DATED 519 WEI DYNASTY

*This gilt-bronze statue has been given to the Detroit Institute of Arts by Mr. Edsel Ford,
President of the Arts Commission*

PRICE 25 CENTS

The Gallery of
P. JACKSON HIGGS

PAINTINGS
Objects of Art

Eleven East Fifty-Fourth Street
NEW YORK

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JUNE 7, 1930

Portraits by English Masters In Christie Sale

Many Family Portraits Included in June 20th Dispersal of Works From the Collections of the Duke of Leeds and Other Well Known Owners.

LONDON.—One of the most attractive of the late June sales at Christie's promises to be the June 20th dispersal of paintings by old masters from the collection of the Duke of Leeds and other prominent consignors. Although the auction includes a rather large quota of miscellaneous works of distinctly minor interest, a group of portraits of the English XVIIIth century school, featuring well authenticated examples by Lawrence, Raeburn, Hoppner, Reynolds, Zoffany, Gainsborough and Richard Wilson are sufficient to arouse the enthusiasm of collectors in this highly popular field.

Several of the paintings to be offered are family portraits which have remained in the possession of descendants of the original sitters until the present time. Among these is the Raeburn portrait of Miss Margaret Inglis in a brown dress with white lace collar, sold by order of the trustees of the late Dr. Thomas Inglis. Hoppner's depiction of the Rt. Honorable Sir John Anstruther, politician and Anglo-Indian Judge, is another family heirloom coming from Carmichael House, the seat of Sir Wyndham Anstruther. From this same source come two portraits by Reynolds, that of Lady Anstruther, mentioned in Carlyle's *Autobiography* as one of the beauties of the period and of her husband, second baronet, who died in 1799. Another well authenticated work in this category is Lawrence's "Mrs. Frances Twiss," which was exhibited at the Royal Academy in 1800 and is mentioned on page 166 of Sir Walter Armstrong's well known publication on the artist. Mrs. Twiss was a sister of the famous actress, Mrs. Siddons, with whom she acted in *The Morning Bride* and the portrait now being sold is offered by H. W. Twiss, Esq., the great-grandson of the sitter.

Zoffany's painting of the Bradshaw family should arouse particular interest at the present time in view of the increased vogue for the works of this master created by the recent exhibition of "Conversation Pictures" held in London this spring. The composition, with its seven figures engaged in various pursuits on the lawn of their estate, is typical of the artist's engaging manner of making his portrait groups genuine glimpses of XVIIIth century life.

Among several Gainsborough portraits that of Charles Rousseau Burney in scarlet coat with rolled collar and silver buttons appears to be the finest. Another work, painted in Bath about 1773, depicts Gwin Goldstone with his daughter and grandchildren, seated in a garden.

English landscape painting of the XVIIIth century is represented almost entirely by several characteristic works by Richard Wilson, among which a view of Pembroke Castle, exhibited at the British Institution in 1849, appears the most attractive.

Sporting and coaching subjects, which always meet with a most favorable auction reception, are also represented in the dispersal. There are a number of paintings of race horses by Wootton, several coaching scenes by C. Cooper Henderson and a single example by Herring. The greatest en-

(Continued on page 9)



"SAINT ANTHONY"

By FRA ANGELICO DA FIESOLE

Recently sold to an American collector by Bachstitz, Inc., New York.

AUCTION SALES FOR YEAR REPORTED

The intrinsic value of rare books and autograph material, old prints, paintings, art objects and antique furniture and the public's belief in that value were well maintained in the season just closing, according to a statement made on June 1st by the American Art Association Anderson Galleries, Inc., of New York City. This is of particular significance, it is pointed out by the Galleries, in view of the fact that the period from October, 1929, to May, 1930, coinciding with the season, was a period of considerable depression as a result of the November panic in Wall Street and the resulting long-sustained financial troubles which affected all industries.

Perfect exemplars in miniature of this broad statement are offered by the price of \$1,050.00 paid for an old blue-and-white Staffordshire platter, which came up during the season in a so-called combination sale of furniture and furnishings, the property of a couple of private individuals, with additions, and the \$3,700.00 paid for a presentation copy of Stephen Crane's *Maggie, a Girl of the Streets*.

Including no epoch-marking events like the Reifsnnyder sale of last season, or the Gary of the preceding, the season just ended realized a total of \$4,603,253.20. The seventy-five sales, 166 sessions in all, may be divided as follows: art objects, including furniture, tapestries, rugs, Chinese porcelains etc., \$2,792,486.85; paintings, \$865,877.00; books and autograph material \$653,005.00; prints and etchings, \$174,731.50; stamps, \$117,152.85.

On September 25th, 1929, the regular auction galleries of the organization were thrown open with the impressive loan exhibition of Colonial and Early Federal furniture, portraits, glass, luster ware and Lowestoft, for the benefit of the National Council of Girl Scouts, an aggregation of outstanding pieces from the collections of the most important private connoisseurs in America. This exhibition, incidentally, served to bring more sharply before the public mind the greatly increased importance of early American antiques. It closed on October 9th, after having been widely acclaimed as the greatest thing of its kind. The first auction sale of the season began on October 16th.

Early American furniture and furnishings maintained the high place in general interest reached last season with the Reifsnnyder sale, and continued to draw large and fashionable audiences, with the most important

(Continued on page 21)

Boerner Sales Bring 1,300,000 Gold Marks

LEIPZIG.—We have now received from C. G. Boerner of Leipzig a full report on their highly successful engraving and drawing sale of May 6th to 10th, in which may be found information supplementary to the Associated Press dispatch on this dispersal, published in THE ART NEWS of May 17th. The sale, which was one of the most brilliant auction events of the season, reached the imposing total of about \$310,000 for engravings and drawings alone. Although the number of buyers for antique graphic art is more limited than for paintings or even modern prints, there was keen competition among the bidders and many important items surpassed expectations.

The highest price of the sale was paid by Messrs. Paul and Marcel Jonas of Paris for the original drawing by Moreau le Jeune, which was reproduced on page 25 of THE ART NEWS of March 29th. It brought 53,000 marks (or, including the auction commission, over \$14,500). Messrs. Jonas also secured the lovely Lavreince gouache which, at 31,000 marks, registered the third highest price in the sale, while the second highest bid in the dispersal of the drawings was made by the Savile Gallery of London whose payment of 33,000 marks (or about \$9,000, including the auction commission) was one of the great sensations of the week.

The same price of 33,000 marks was paid for the extremely rare engraving, by the Master W with the Key, representing a fountain, which was reproduced on page 25 of THE ART NEWS of March 20th. It was secured by Mr. Sessler of Philadelphia, who also bought the early woodcut representing Christ's Entry into Jerusalem, at the very high price of 30,000 marks. Mr. Mayer of Messrs. Colnaghi and Company of London, who was obviously acting both for Mr. Ivins of the Metropolitan Museum and for Mr. Rossiter of the Boston Museum of Fine Arts, obtained such fine prints as the playing card by the Master E. S. (21,000 marks), some rare proofs of Holbein's illustrations to the Gospels, and, among the XVIIIth century engravings, fine sporting prints in colors. The paramount feature of the "Supplementary Catalogue" describing a selection of wonderful Leningrad duplicates, including first class color prints by Debucourt, Janinet and J. R. Smith, was a pair of Debucourt's engravings. These were "La Rose" and "La Main,"

(Continued on page 19)

HIGH PRICES IN BERLIN SALE

BERLIN.—The very high prices realized in the sale of a Viennese collection dispersed jointly by Graupe of Berlin, Boerner of Leipzig and by Graupe and Ball, were in keeping with the excellent quality of the material. From the start this auction, which was held at Graupe's, was distinguished by spirited bidding which testified to the keen interest of the distinguished audience in the sale. Among those present were Mr. Meyer, Mr. Savile, and Mr. Agnew of London, M. Godefroy and M. Trabucco of Paris and Messrs. Lugt and Dr. Beets of Amsterdam, as well as museum directors from here and abroad, who were among the most enthusiastic bidders.

Especially noteworthy was the high level of prices for early German drawings, which reached figures far above previous evaluations. It is gratifying to note that there were no signs of depression in the market. All the material was easily absorbed, thus confirming the opinion that there is always a demand for objects of good quality.

A list of the most important items, their prices and purchasers, is given below:

DRAWINGS	
Aldegrevier. Two drawings (Colnaghi)	2,700
Anonymous German master of the XVth century	6,400
Anonymous German master of the XVth century (Berlin Print Room)	3,800
Anonymous German master of the XVth century (Germanisches Museum, Nuremberg)	4,500
Anonymous Netherlandish master of the XVth century	5,700
Jorg Breu. Two drawings (Colnaghi, Dr. Beets)	2,600
Pieter Breughel. "Fortitudo" (Lugt)	16,200
Pieter Breughel. Drawing (Dr. Beets)	3,200
L. Cranach the Elder. Landscape (Dr. Beets)	5,600
A. Cuyt. Landscape (Colnaghi) ..	6,800
N. M. Deutsch. "Rocky Island" (Print Room, Berlin)	8,200
Lambert Doomer. "View of Amsterdam" (Lugt)	4,200
J. van Eyck. "Apostel Paulus" (Nebehay)	10,000
Domenico Ghirlandajo. Portrait (Savile)	25,000
Hendrick Goltzius. Portrait (Colnaghi)	6,000
Goya. "Treasure Seeker" (Savile) ..	8,200
Urs Graf the Elder. Self Portrait (private collector)	16,500
Hans Holbein the Elder. "Head of a Monk" (Nebehay)	14,000
Wolfgang Huber. "Saint John in Patmos" (de Vries)	5,600
Filippino Lippi. "Noli me tangere" (Colnaghi)	22,000
Master of the Cathrine-wheel. Drawing (Savile)	10,000
B. Pinturicchio. "A Bishop" (Savile)	6,800
Raphael. Sketches (Colnaghi) ..	31,000
Rembrandt. "Adoration"	7,000

(Continued on page 19)

Four Unusual Exhibitions of American Art

Metropolitan and Modern Museums Hold Important Shows. Downtown Gallery Brought Lively Contemporaries to Grand Central.

For the first time in many years the outstanding exhibitions in a New York season have been those of contemporary or very recent painting and sculpture. French or other European art of the modern schools unquestionably attracted the greatest public attention but in spite of that American painting was better represented, more forcefully shown and more enthusiastically received than it has been in several seasons.

Numerically, of course, there were more exhibitions of American work than of any other. An average of about twenty exhibitions opened each week during the season and the great majority of these were American but numbers alone do not win art battles. Many of the one-man shows in the galleries were exceptionally good and made fine contributions to the American section but most of them were hardly perennials bearing the dull flowers to which we have long been accustomed. The group shows of the Academy and the various societies also followed well established forms and were neither better nor worse than last year. All of these formed a neutral background for the more sparkling shows.

Quite by accident the finest American exhibition of the season was kept until last. Although scheduled for the early part of the year the Homer, Ryder, Eakins show at the Museum of Modern Art was not opened until last month and came, therefore, in a deservedly climactic position. The exhibition has been reviewed so recently that further comment upon the paintings in it need not be made but the show's place and significance among the season's events should not be overlooked. It presented a stronger case for a really national school than any other exhibition for it proved conclusively that a native accent can be more convincing than borrowed mannerisms. This does not mean that either art or an American school can be achieved by copying these men—the Academy demonstrates that fallacy—but it does arouse the hope that some contemporary American may be able to interpret the present with as great clarity as these men did their day. Nationalism in art is the least important factor, although it has been present in almost every great work. These three men were artists; that they were also Americans may be a source of pride to their fellows but it does not make them greater any more than French birth adds quality to a Frenchman's pictures. It is interesting to note, however, that these three, working quietly in their own way, painted pictures whose value is much more lasting than that of their friends and contemporaries who borrowed liberally from Barbizon and Munich.

Borrowing was much more evident in the lively show of the thirty-three moderns who, under the banner of the Downtown Gallery, invaded the Grand Central. But the painters here seemed to be experimenting with means which, although discovered by others, they sought to use in their own ways. They were not copyists but artists who were willing to learn from others in order that they might be stronger themselves. Except for the sculptors, the

(Continued on page 10)



"MADONNA AND CHILD"

By FRA FILIPPO LIPPI

Purchased from the Wildenstein Galleries by Mr. and Mrs. Ernst Rosenfeld.

Two Paintings From Foulc Collection Sold by Wildenstein

Two Italian paintings from the Edouard Foulc collection have recently been sold to collectors in New York, according to an announcement from the Wildenstein Galleries. Baldovinetti's tondo, "The Wedding of King Solomon and the Queen of Sheba" has been purchased by Mr. and

Mrs. Percy S. Strauss. Only one other of his paintings, that in the Mackay collection, is known to be in this country. Mr. and Mrs. Ernst Rosenfeld have bought Filippo Lippi's "Madonna and Child."

Both of these pictures are fine examples. (Continued on page 5)



By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



This very rare Plain Charles I Silver WINE CUP was made in London, A. D. 1633, i.e. nearly three centuries ago.

These Wine Cups made in the reign of Charles I were distinctly for secular use and not for Church use, and Collectors of Fine Early pieces should not be without one of these Cups, as whenever they come into the market there are many purchasers for them.

The simplicity of the type and condition can be seen from this illustration.

The Cup stands 6 3/4 inches high.

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

Newcomb-MacklinCo.

PICTURE FRAME MAKERS

45 WEST 27th STREET
BET. BROADWAY & 6th AVE.

STOCK FRAMES

On hand in regular sizes
for immediate delivery

Catalogues sent upon request

GEORGE A. MCCOY, Manager



Art Gallery and Work Shop
400-408 North State St., Chicago, Ill.

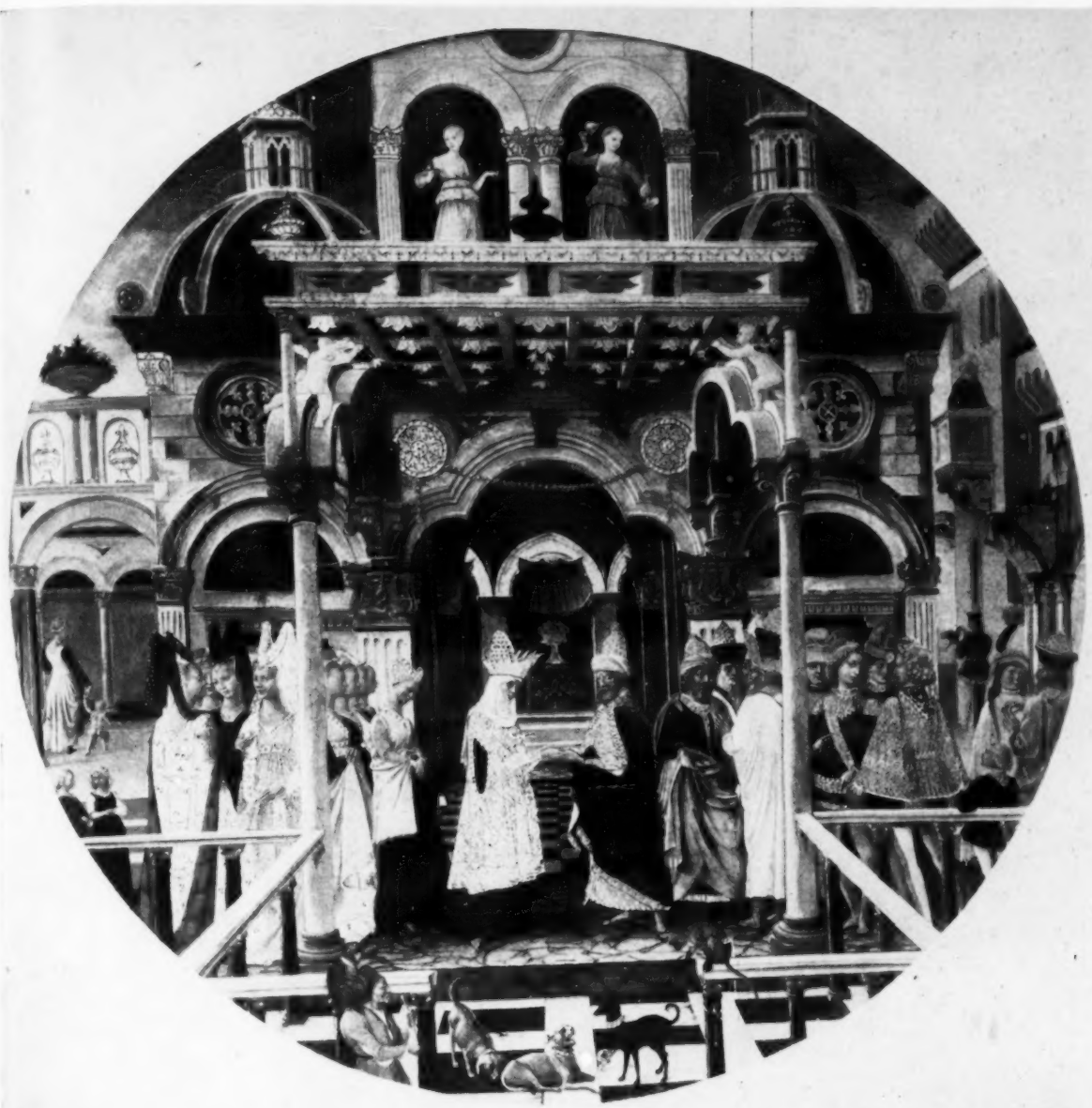
DEMOTTE

INC.

GOTHIC SCULPTURES
TAPESTRIES, IVORIES, ENAMELS
STAINED GLASS, FURNITURE

NEW-YORK
25 EAST
78th STREET

PARIS
27 RUE DE
BERRI (VIIIe)



"THE WEDDING OF THE QUEEN OF SHEBA TO KING SOLOMON" By ALESSO BALDOVINETTI
Purchased from the Wildenstein Galleries by Mr. and Mrs. Percy S. Straus.

WILDENSTEIN SELLS FOULC PAINTINGS

(Continued from page 4)

amples of XVth century Italian art and of their masters. Like everything in the Foulc collection their quality is high and authenticity well established. No prices for the pictures have been announced but it will be remembered that a Madonna and Child by Lippi, formerly in the Carl Hamilton collec-

tion, was recently sold at auction for \$125,000.

The Foulc collection, which was brought to America by Wildenstein and Company early in the year, is on exhibition at the Pennsylvania Museum in Philadelphia. Several pieces have been purchased for the Museum and an effort is being made by the Museum to secure the remainder. In *The New York Times* of May 25th the statement was made that the collection had been purchased from the Foulc heirs by Wildenstein and Company.

FRESCOES FOUND NEAR MANTUA

ROME.—A number of very valuable frescoes, attributed to the schools of Raphael and Giulio Romano, have just been discovered in the Matildesca church at Gonzaga, near Mantua. The works are in a fine state of preservation.

Some important archeological remains have also been found in the nearby village of Bagnono.—K. R. S.



A three colour gold Snuffbox, with panels in top, sides and bottom of gold overlay on dark tortoise-shell. Teniers landscapes, Eloi Brichard, Paris, circa 1760. 3 1/4 ins. by 2 1/2 ins.

A heavy gold Snuffbox, two colour borders, chased all over, floral sprays, set garnets, Antoine l'Echaudel, Paris, 1748. 3 1/4 ins. by 2 1/2 ins.

Louis XVI dark blue enamelled gold Snuffbox, enamel set in lid, circa 1780. 3 1/4 ins. by 2 1/2 ins.

Examples from my collection of rare gold enamelled Snuffboxes

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL SILVER, MINIATURES, ANTIQUE JEWELS, FINE SNUFFBOXES

Cables: "Euclase, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W.1.

Established 1870



"Winkie" by Lilius T. Newton, A. R. C. A.

Contemporary Canadian Artists

An exhibition of sixty outstanding paintings, almost without exception the work of living Canadian artists, now on view. The group as a whole is a distinctly Canadian expression, strongly imbued with the spirit of the north.

June 3rd to June 21st

GRAND CENTRAL ART GALLERIES
15 Vanderbilt Ave. New York City

F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT
PAINTINGS
and
OBJECTS
OF ART

PRIMITIVES
Of All Schools



12 EAST 54th STREET NEW YORK

FLEISCHMANN

Est. 1806 GALLERY Est. 1806

HIGH CLASS OLD AND MODERN PAINTINGS

MUNICH

Maximilianstrasse 1.

**"TWILIGHT IN THE HILLS"**

By FRANK HENNESSEY

In the collection of Paintings by Contemporary Canadian Artists assembled by the American Federation of Arts and now on view at the Grand Central Art Galleries, New York.

Grand Central Galleries Show Contemporary Canadian Paintings

An exhibition of paintings by contemporary Canadian artists, assembled and brought to the United States by the American Federation of Arts, is to be shown at the Grand Central Art Galleries, New York, during June—this being the fourth showing in a circuit of art museums. The same collection has already been exhibited at the Corcoran Gallery of Art, Washington, D. C., the Museum of the Rhode Island School of Design and the Baltimore Museum of Art.

The collection of sixty paintings represents the work of thirty-three artists, all but one of whom are living and working at the present time. Twenty-eight of them are natives of Canada; four were born in England and one in Scotland, but having lived in Canada for many years, are completely identified with the Dominion. "The group of paintings as a whole," the Grand Central Galleries declare, "is strongly national in character, imbued with the spirit of the North. The works are modern in the best sense

of the word; interpretive, simplified, devoid of detail, yet at the same time wholly intelligible to the lay public. The most abstract of the paintings, three by Lawren Harris—"Mountain Form," "Isolation Peak," and "Rhythm of the North" convey to the beholder the very essence of mountains, intensified by the fact that they represent no specific places.

"The severity of the North—its clean-cut, rugged structural forms, its clear sharp atmosphere, are apparent in other landscapes in the exhibition, such as A. Y. Jackson's 'Barns,' Frank Horseman Varley's 'Stormy Weather,' Arthur Lismer's 'Isles of Spruce, Algoma,' Clarence Gagnon's 'Laurentian Homestead,' and Sarah M. Robertson's 'The Blue Sleigh'—not to mention all. The gentler moods of Canada, during spring and summer months, are also interpreted, in such paintings as Fred S. Haines's 'The Birch Tree,' showing a sunny landscape with grazing cattle.

"Equally effective works have been contributed by portrait and figure

painters of Canada, among whom are a number of outstanding artists; Horatio Walker of Quebec, so long identified with the United States as to be claimed by both countries; Lillias T. Newton, of Montreal, awarded First Honorable Mention at the Pan-American Exhibition in 1925 (Los Angeles)—since when her works have frequently been seen in exhibitions in the United States; Edwin H. Holgate and Prudence Heward, also of Montreal. Mrs. Newton shows, besides a self-portrait, her 'Portrait of Winkle,'—a delightful capture of small boyhood, with interesting contrast afforded by the clouded sky background and the sharp, bright colors of his red-striped sweater and cap, with his fresh, innocent face echoed in the flowers beside him.

"Miss Heward's two portraits of young girls are exceptionally vigorous, that of 'Rolande' being most interesting in view of its background of farmhouse setting, additional comments, as it were upon the nature of the robust young woman depicted. Edwin H. Holgate's 'Lumber-Jack,' vital and impressive, is a muscular fellow of strong and reticent mien. One imagines these sturdy types are the very backbone of Canada's civilization.

"The exhibition is representative of the entire Dominion; ten of the artists reside in Montreal, fourteen in Toronto, four in Ottawa, and one each in Quebec, Lansing, Victoria, Winnipeg, and Vancouver. Most of them are represented in the National Gallery of Canada in Ottawa, as well as in other permanent collections in Canada and the United States.

"Eugene Savage, N. A., noted painter and teacher, was induced by the American Federation of Arts to visit Canada and personally select from its art museums and artists' studios, the works included.

"The Honorable Vincent Massey, Canadian Minister to the United States, who is a staunch advocate and patron of Canadian artists, has given the project every encouragement."

The exhibition will be on view at Grand Central Art Galleries from June 3 to June 21, inclusive.

RECENT PRICES AT HOTEL DROUOT

PARIS.—At the Hotel Drouot the collection of Mme. A. Bony, of Monte Carlo, including porcelain, bibelots and small XVIIIth century furniture, was sold late in May. For a couch-chair of the regency period 13,100

**"A STREET IN HULL"**

By GEORGE D. PEPPER

In the collection of Paintings by Contemporary Canadian Artists assembled by the American Federation of Arts and now on view at the Grand Central Art Galleries, New York.

francs was obtained; for a small Louis XV period table in rosewood marquetry, 7,400 francs; for a buffet in mahogany, by an XVIIIth century Bordeaux cabinetmaker, 7,000 francs; for an XVIIIth century chest of drawers with the mark of a master cabinet-

maker, 12,100 francs, and for a Louis XVI chiffonier, 7,100 francs.

In a sale of pictures, furniture and jewelry, Me. Bignon obtained some good prices. A drawing-room suite covered with tapestry fetched 42,000 francs.

P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGSDRAWINGS
ETCHINGS

By Appointment

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street

LONDON, W. 1

Cable Address, Colnaghi, London

SPECIALISTS IN
ANTIQUENGLISH SILVER
AND
OLD SHEFFIELD PLATE
FOR THE LAST 55 YEARS

♦♦♦♦

FREEMAN of LONDON

534 MADISON AVENUE

NEW YORK

CHARTERHOUSE BUILDINGS, NO. 4
LONDON, E. C.**Robert C. Vose**

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames559 Boylston Street
Copley Square BOSTON**C. T. LOO & CO.**48 Rue de Courcelles, Paris
559 Fifth Ave., New York**Chinese
Antiques**

Branches

SHANGHAI

PEKIN

**DAVID ZORK
COMPANY**

ANTIQUEN FURNITURE

OBJECTS d'ART

TEXTILES

201-207 NORTH MICHIGAN AVE.
CHICAGO

BOSTON HOLDS INDUSTRIAL SHOW

BOSTON.—A second industrial study exhibition is now on view at the Museum of Fine Arts, Boston. It is an exhibition of modern wall papers and, like an earlier one of textiles, illustrates some of the advanced types of design that have been introduced by able designers and manufacturers here and abroad. The sophistication and skillful execution of the patterns leave little doubt that in this field, as in many others, the designer has completed his apprenticeship, that he is not only working with a new feeling for design, but that he has also learned to use the machine efficiently for the production of beautiful materials.

The supremacy of this country in mechanical production has obscured to some extent the importance of good design. Much effort has gone into the creation of machines which will reproduce almost exactly the effects achieved in the past by hand processes, while simply and logically the bigger trend has been toward the development of designs and materials which are of the present time and easily adapted to production by the new agency—the machine.

Happily there are several excellent American papers in this exhibition that show the awareness of wall paper manufacturers to the possibilities in this newer approach to their problem. But on the whole, the exhibition emphasizes the continued dependence of this country upon Europe for fresh ideas in good designs. In the best of the foreign papers, there is play of imagination, an excellent sense of design, and skill in the arrangement of the repeat patterns which offer rich suggestions to the open-minded manufacturer.

Examination of many modern wall papers indicates a trend away from the bizarre toward simple patterns in harmonious colors. The naturalistic design with strong modeling has been largely superseded by flat pattern, in which the wall as a whole is considered. Subtle repeats have been used, some defying analysis at first glance, while apparently haphazard in arrangement, the effect is restful, balanced, and upon study is found to conform to some well established principle of arrangement, frequently traceable to Chinese or Japanese art. Especially noticeable is the influence of Far Eastern art, in particular the prints, lacquer and textiles of old Japan. It is seldom an obvious influence, but one that is everywhere apparent in the spacing, the character of drawing, the manner of repeating the elements in the design, and in color relationships.

Aside from the main motifs in many of the papers, there are secondary elements, diagonals, squares, or tonal effects that are new in handling. The direct diagonal, breaking the pattern into diamonds is less frequently seen than an arrangement of a main diagonal with superimposed diagonals printed in lighter tones than the ground colors. Sometimes these are interrupted, or printed in alternating colors. There are also interesting uses of the square and rectangle, of vertical and horizontal lines, variously spaced. Through these varied effects the expanse of plain paper is broken up and the elements of the main pattern brought together.

Especially noticeable are the wide ranges of colors and the careful combinations of tones to achieve pleasing effect. Few harsh colors appear, which indicates in no way a somber character. Quite the opposite. Never before have papers been more sprightly, more piquant, and charming. In many instances the color is flat, without luster, and shaded little. Few of the flowers, for instance, are outlined. The design stops short of photographic representation, and herein lies much of its appeal.

Practically all the papers on exhibition at the Boston Museum illustrate these modern trends of design. Some excellent examples of old types of patterns are shown, but more indicative are the newer types in which wall paper is coming into its own, as a decorative medium in itself, not simply as an expensive substitute for the rich brocades and frescoes which most of the early papers imitated.

The papers have been selected from the establishments of various manufacturers and distributors who are members of the National Wall Paper Association.



"PORTRAIT OF WINKIE" By LILIAS T. NEWTON, A.R.C.A.
In the collection of Paintings by Contemporary Canadian Artists assembled by the American Federation of Arts and now on view at the Grand Central Art Galleries, New York.



"STORMY WEATHER—GEORGIAN BAY" By F. H. VARLEY, A.R.C.A.
In the collection of Paintings by Contemporary Canadian Artists assembled by the American Federation of Arts and now on view at the Grand Central Art Galleries, New York.



"POPLARS" By FRED S. HAINES
In the collection of Paintings by Contemporary Canadian Artists assembled by the American Federation of Arts and now on view at the Grand Central Art Galleries, New York.

THE PRINT-COLLECTOR'S BULLETIN AN ILLUSTRATED CATALOGUE FOR MUSEUMS AND COLLECTORS

"FIFTY MEN AND WOMEN"

ENGRAVED PORTRAITS OF CERTAIN PERSONS
OF IMPORTANCE OF THE XVI—XIX CENTURIES

M. KNOEDLER & COMPANY, INC.

14 EAST FIFTY-SEVENTH STREET

NEW YORK

1930

THE PRINT-COLLECTOR'S BULLETIN IS NOT
FOR SALE, BUT WILL BE SENT, ON REQUEST,
TO MUSEUMS OR COLLECTORS INTERESTED.

PRINTS CATALOGUED WILL BE ON EXHIBITION
FROM MAY 6th TO JUNE 6th

ALL OF THEM ARE FOR SALE.

MUNICH

Briennerstrasse 12

BERLIN

Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK

Ritz-Carlton Hotel
Madison Ave. & 46th St.

LUCERNE

The Lucerne Fine Art Co.
Haldenstrasse 12

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"

65,000 FR. FOR DEGAS PASTEL

PARIS.—Modern paintings, water-colors, drawings, pastels and lithographs from M. X's collection were sold on May 15th at the Hotel Drouot. The pieces bore the signatures of well known and appreciated artists and brought lively bidding, the session fetching more than 500,000 francs, according to a report published by *The New York Herald of Paris*.

Two pictures by Pissarro, which were exhibited in the Musée de l'Orangerie des Tuilleries on the occasion of the artist's centenary last February and March, were put up. These were "L'Hermitage" (1877), which attained 68,000 francs, and "La Mare au Soleil Couchant" (1874), 66,000 francs. "Le Jeune Homme à l'Éillet," by Renoir, fetched 47,000 francs; Mlle. Lucienne Bréval's portrait by E. Carrière got 6,500 francs; "Printemps dans la Vallée de Chevreuse," by Guillaumin, 10,200 francs, and "L'Automne," by the same artist, 7,000 francs. "La Meuse à Rotterdam," by Jongkind, brought 29,200 francs; "Le Palais Algérien à l'Exposition Universelle de 1889," by Lebourg, 16,300 francs, and "Le Pont Corneille à Rouen," by M. Luce, 14,100 francs.

Three pastels by Degas caused keen competition. Of these, "Après le Bain, Femme s'Essuyant," attained 65,000 francs; "Femme s'Essuyant, à Genou, sur un Divan," 57,000 francs, and "Femme Nue, Couchée à Terre sur le Dos," 14,100 francs. A pencil drawing, also by Degas, "Après le Bain, Femme s'Essuyant la Tête," reached 15,100 francs. A watercolor by Jongkind of a Dutch canal fell to the bid of 15,200 francs. A pastel by Pissarro, "Le Peintre Mûrer à Son Four de Pâtisier," fetched 13,500 francs and a pastel by Renoir of a young woman pulling on her stocking, 25,000 francs.



"THE LUMBERJACK"

By EDWIN H. HOLGATE

In the collection of Paintings by Contemporary Canadian Artists assembled by the American Federation of Arts and now on view at the Grand Central Art Galleries, New York.

MARGRAF & CO.



Unter den Linden 21

The building erected about 1780

ANTIQUITIES—OLD FURNITURE
TAPESTRIES

Gustav Cramer

MANAGEMENT:

Prof. Dr. Hermann Schmitz

BERLIN W. 8,

Unter den Linden 21

Catalogue with 60 illustrations upon request

A. S. DREY

OLD PAINTINGS
WORKS of ART



NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870

39 Pearl Street, New York City
Phone Bowling Green 7960

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Branch Offices at

Boston 261 Franklin Street
Philadelphia ... 278 Drexel Bldg.
Chicago ... 111-119 W. Monroe St.
San Francisco ... 110 California St.
Oakland, Cal. ... 426 Seventeenth St.

Representatives in each city
will gladly call upon request

London Paris
Cable Address: Spedition, all offices
Member the Antique & Decorative
Arts League

LION GALLERIES

SCULPTURES
EMBROIDERIES
OLD PAINTINGS
WORKS OF ART
GOTHIC VELVETS

BERLIN W9
Bellevuestr 16

MUNICH
Maximiliansplatz 14

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS d'ART

NEW YORK
PARIS

BRUMMER GALLERY, INC.

WORKS OF ART

NEW YORK: 55 EAST 57TH STREET

PARIS: 203 BIS. BD. ST. GERMAIN

Portraits by English Masters In Christie Sale

(Continued from page 3)

thusiasm, however, will doubtless be aroused by a Sartorius fox hunting subject, signed and dated 1800, which depicts Colonel Newport in scarlet coat following the hounds.

The majority of paintings by old masters of other than the English school appear with the exception of a well authenticated Claude le Lorrain entitled "Mercury Lulling Argus to Sleep with the Music of his Pipe," to be of rather indifferent quality. This canvas, which is signed, has descended to its present owner through numerous important collections and is included in Volume VIII of Smith's *Catalogue raisonné*. A "Fete Champetre" by Lancret, depicting a party of ladies and gentlemen singing and conversing in a glade, is a less important but none the less attractive work of the XVIIIth century French school.

Among the small group of drawings offered at this time a pair of gouaches by Van Blarenberghe, signed and dated 1788, are especially notable.

One of the largest groups in the dispersal is composed of a number of portraits by E. F. Burney, including the portrait of Miss Fanny Burney which was later engraved and used as the frontispiece to her works. These are being sold by a descendant of the artist.

On June 24th and June 27th as well as early in July, Christie's announce another series of sales which promise to be of considerable interest. Unfortunately we have not as yet received the catalogue of this dispersal,

Rembrandt Brings £18,500 in Sotheby Sale

LONDON.—The half-length Rembrandt "Portrait of a Gentleman," signed and dated 1658, was sold at Messrs. Sotheby's on May 14th for £18,500—a record price for a picture sold by this firm, according to the *London Morning Post*.

Though this portrait which belonged to the late Mr. George Folliott, of Vicars Cross, Chester (who died about 1851) was catalogued as "unrecorded," there seems to be little doubt that it is the same picture mentioned by De Groot (No. 827a) in his *Rembrandt*, and which was exhibited at the British Institution in 1847 as "The Portrait of a Dutch Admiral." The bidding opened at £1,000, and within a few moments was quickly run up to the price already mentioned. The purchasers were Messrs. Asscher, the underbidders being Messrs. Agnew.

The surprise of the afternoon, however, came when the late Mr. Folliott's

which consists of the entire collection of decorative furniture, objects of art and paintings by old masters formed by the late L. Breitmeyer of London. In the auction of June 24th, Italian XVIIth century furniture, majolica, medieval objects of art and a Gothic tapestry will be sold while the paintings by old masters will be offered on June 27th. French XVIIIth century furniture, objects of art and the oriental and continental porcelains will be the main features of the July 2nd and 3rd dispersals. The last session of the auction, scheduled for July 10th, will consist of Jacobean and English XVIIIth century furniture and objects of art.

half-length "Portrait of Dame Elizabeth Bullen," inscribed "Anno MDXXVII., Aetatis Suae XXVII," was put on the easel. Though catalogued as of "the Flemish school," many experts present were agreed that it was the work of Holbein. Bidding for this panel began modestly at £20. However, after a spirited contest between Mr. A. L. Nicholson, the London dealer, and Dr. Bloch, of Berlin, it fell to the former for £15,500.

From Mr. Folliott's collection also came Canaletto's "View of the Tiber," 34 inches by 58 inches, which cost Messrs. Colnaghi £2,700; and a School of Rembrandt "Portrait of a Woman," was knocked down at £1,050 (Waters).

The late Miss I. A. Bodley's property included a XVIIIth century German school "Portrait of Friedrich Rorbach," 19 inches by 14 inches, which fetched £1,700 (Betts); while Mrs. T. N. Rumbold's "Portrait of Sir Thomas Rumbold," A.D.C. to Clive at the Battle of Plassey, 1757, by Reynolds, fell at £1,550 (Mortimer). Lawrence's "Portrait of Maria Augusta Dorothea, daughter of Sir Thomas Rumbold," also from the last named collection, went to Dr. Borenus for £890; and the Reynolds sketch of "Mrs. Robinson (Perdita)," a contributor to the *Morning Post*, received a final bid of £650 (Elphinstone).

Other good prices brought the total for the 117 lots up to £53,546—a record sum for a picture sale at Messrs. Sotheby's, who for nearly two hundred years have been famous for their book and manuscript sales.

GALLERY NOTE

Edward Prill of New York and Sheffield, England, sailed on May 31st on the S. S. Franconia. He is expected back in the early fall with an interesting collection of bronzes, china and silver.

STRONG DEMAND FOR CHIPPENDALE

LONDON.—A pleasant surprise was enjoyed by Sir Spencer Maryon-Wilson who, according to A. C. R. Carter in the *London Daily Telegraph*, had sent to Christie's for their May 8th sale some Chippendale furniture from Charlton House, Kent.

A settee, with four armchairs, with brocade seats and backs, suited the taste of the professional buyers, and Mr. Harry Simmons had to give 1,250 guineas for the set.

Of serpentine shape, a mahogany table, 39 inches wide, with a pierced brass galley top, realized 480 guineas (Cameron), and a settee, 52 inches

wide, with stuffed seat and back, 340 guineas (Benjamin). The keenness shown was the logical sequence of the excitement over the Netherton Hall pair of old Chippendale chairs, which brought 1,900 guineas last week at Christie's.

Compared with this Maryon-Wilson property, the Louis pieces of the late Adele Lady Meyer were less important, but a small Louis Quinze marqueterie commode fetched 210 guineas (Staal), and a Louis Seize barometer 170 guineas (Smith). Neither was the Earl of Durham's little collection from Lambton Castle of such interest, the chief piece being a secrétaire, in Louis Quinze style, made by Causard of Paris, 98 guineas.

The total of the day came to £8,246.

FROST & REED LIMITED

Famous throughout six reigns

PICTURES FOR THE TRADE

26c KING STREET, St. James, LONDON, S. W. 1
and CLARE STREET, BRISTOL Established 1808

E. & A. SILBERMAN

PAINTINGS

133 EAST FIFTY-SEVENTH STREET
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

FHRICH
GALLERIES

PAINTINGS

36 EAST 57th STREET
NEW YORK

Member of the Antiques and Decorative Arts League

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

COMPREHENSIVE EXHIBITION

LIVING AMERICAN
PRINTMAKERS

THROUGH THE SUMMER

ARTHUR U.
NEWTON

(Late of 175 Piccadilly, London)

Four East 56th St.
New York

Importer of
English Portraits
Landscapes, Sporting
Pictures

Telephone: Plaza 0505

Member the Antiques & Decorative Arts
League

The Enlarged and Remodeled Galleries of PLAZA ART GALLERIES, INC.

9-11-13 East 59th Street
New York



By the rearrangement of several galleries a sales room with a seating capacity of between three and four hundred, tastefully decorated and finely equipped, has been created and a setting provided for exhibitions and sales of first rate collections during the coming season.

Weekly Sales
Now in Progress

Department Exclusively for
Appraisals and Inventories

Inquiries Solicited

A view of the
Entrance
to Main galleries,
9 East 59th
Street.

Sales will be conducted by Messrs. E. P. & W. H. O'Reilly
Member of the Antiques and Decorative Art League

MURRAY K. KEYES

Photographer of Art Collections
Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

Four Unusual Exhibitions of American Art

(Continued from page 3)

artists were represented by one work in each of several media—oil, water-color, drawing and painting. Each group was well composed and distinguished by a great sincerity. Among those whose work was included were Branchard, Brook, Friedman, Gaylor, Halpert, Hirsch, Kantor, Karfiol, Kuniyoshi, Pascin, Weber and Marguerite Zorach; Ferguson, Laurent, Nakian and William Zorach.

In contrast to this exhibition the one of nineteen Americans, held in December at the Modern Museum, was confused and depressing. Several of the same men were here but neither they nor the others in the show were well represented nor was it possible to reconcile the opposing points of view which the pictures revealed. In an apparent effort to please everybody the Museum succeeded in satisfying no one. The pickles were too mixed and the impression created was that American art was in a very bad way, unlikely to survive. Ninety pictures, good, not so good and even less so, were hung. Lawson represented the Academy at its best, though with none of his finest pictures; Marin furnished one fine wall; O'Keeffe and the lilies added a delicate touch; Hopper and Birchfield were very downright about ugliness; Weber wrestled with Cezanne; Karfiol, Pascin, Sterne, Kuhn and Sloan each said their several says and the result was peculiarly uninspiring.

A fourth exhibition and a much happier one, was of unusual importance. The Metropolitan Museum held a memorial exhibition of Davies's work in all of the media he employed, the largest and most comprehensive exhibition ever given him. Davies was almost alone in the character of his work for his followers and imitators seldom penetrated beneath his own rapidly changing surface. Davies, in spite of his experiments in modernism, remained a romanticist and brought poetic sweetness even to cubism. The results were often anachronistic and the exhibition made one wish that he had been less facile. In the large gallery of the Metropolitan his pictures were more clearly than ever revealed as intimate things to be treasured for their jeweled beauty and protected from harsh contacts. The finest pictures shown were those dating from his early years when his gentle spirit found expression in pictures of children and gardens.

Among the larger group shows of the year one of the most entertaining was that of forty-six artists under thirty-five at the Modern Museum. Here borrowing ran wild with Braque, Picasso, Segonzac, Derain and Matisse as the principal bankers. A few pictures stood on their own merits but most of them were frankly inspired. The show was of unusual value, however, because it did illustrate the work of many men who are almost unknown. The best feature of the exhibition was the sculpture by Harold Cash, a man whose work has been seen but rarely and is evidently among the best in contemporary sculpture.

The Independents and the Salons held their usual exhibitions and neither was particularly exciting. The Academy's exhibition was different only in the titles of the pictures and the names of the prize winners from the dull affairs of other years.

Max Weber's one-man shows at the Modern Museum and the New Art Circle gave him a prominence which he has had heretofore only by reputation. Pinnacles are treacherous places and it may be that the very large showing at the Museum may have served to confirm a number of uncomplimentary judgments. The pictures were very uneven in quality and only a scant few were exceptionally good and many of them were unpleasant, not because of subject matter or technique, but on account of the petulant spirit which animated them.

In the private galleries there were, as we have said, an unusual number of American exhibitions most of which it would be pointless to recall. A few were either brilliant or sufficiently annoying to demonstrate vitality. Some of these are listed below under the galleries in which they were held.

An American Place. Marin, O'Keeffe

and Dove, three annual events which are always stimulating. The Marin show this year was superb.

Babcock Gallery. Eakins and Hawthorne. The Eakins show contained a number of fine portraits and "Taking the Count," one of his greatest pictures. Hawthorne's portraits, particularly that of "Jo with a Violin" were characteristic of his skillful handling and fine drawing.

Bourgeois Gallery. Branchard, Canade, Friedman, Hirsch, Stan, Walkowitz and Bufano in a small group show, lively but not too exciting.

Daniel Gallery. Elsie Driggs, Kuniyoshi and group shows of several other good painters. Kuniyoshi, with one model, one color scheme and apparently one purpose, still achieved variety.

Delphic Studios. Thomas Benton and Boardman Robinson showed some husky drawings of working men, lazy men and prominent persons.

Ferargil Galleries. Sixty pictures, some fine ones among them, from Davies's studio in the Chelsea. Western landscapes by Lawson, more solid and better composed than the earlier ones.

Grand Central Galleries. The Members' Show. The Founders' Show. One-man shows of members' work in painting and sculpture. The Grand Central except for its Downtown lapse, has been true to its finest traditions.

Knoedler Galleries. Pascin's frilly intimacies exposed to the world. Twenty-two pictures, iridescent and delightful, of his favorite subjects.

Kraushaar Galleries. Tack's decorations for Phillips Memorial. Water-colors and prints by Demuth, Du Bois, Walkowitz, Stella and Zorach. The best show Du Bois has had. Nudes by John Sloan.

Macbeth Galleries. Summer colonies in winter quarters. Thirty paintings by contemporary and late Americans with fine things by Prendergast, Thayer, Weir and Hassam.

Milch Galleries. Large exhibitions of paintings of Spain by Fromkes and moonlit fogs by Noble.

Rehn Galleries. Klitgaard and Kantor in simple, honest pictures. Several others, very cleverly modernizing Belows.

Reinhardt Galleries. Edward Bruce's Italian panorama. Fine group of drawings and sketches by Maurice Sterne.

Valentine Gallery. Alexander Brook with clearer, sharper pictures, the best he has shown.

CARTER TO SEEK ALEXANDER'S TOMB

LONDON.—Quest for the legendary tomb of Alexander the Great, who finally became annoyed at the close of his career because he could find nothing further to conquer, will be begun in earnest next fall near Alexandria, by Howard Carter, distinguished archaeologist who with Lord Carnarvon discovered the crypt of Tutankhamen, he announced in London on his arrival there recently, according to a report in *The New York Herald* of Paris.

Basing his search largely on the history of the time by Plutarch, who declared that Alexander was buried in that region, Mr. Carter will begin boring a series of shafts in the vicinity of the city in efforts to locate the royal cemetery. One of the obstacles to the search is the fact that the district of the city has been largely built over and it may be necessary to excavate nearby houses.

The work cannot be started before October because of the summer heat in Egypt. Mr. Carter has been trying for some time to obtain the necessary concessions for the search. The temporary government that was in power when he first made overtures could not grant the privileges. However, he is quoted as saying that a concession has now been procured.

This is one of the most difficult tasks that has ever faced this archaeologist, because of the few facts he has to work on, and the added obstacle of the plan the ancient Egyptians used in burying their noble dead. This included the tomb of the monarch in the center surrounded by the princes and princesses. Next in expanding circles or squares were interred the courtiers even to the fringes of the cemeteries where the graves of the lower classes were made.

According to Carter, this quest is of more importance than the Tutankhamen expedition because of the importance of the gold sarcophagus, in which Alexander is related to have been buried, possible remnants of the famous library which burned, as well as the greater historical importance of Alexander himself.

EARLY ENGLISH FURNITURE

PERIOD INTERIORS
AND DECORATIONS
OAK & PINE PAN-
ELLED ROOMS

An interesting Sheraton mahogany sofa table fitted with Celeste, 1785-1795.



Vernay

ENGLISH FURNITURE—PORCELAIN
SILVER—POTTERY & GLASSWARE
NEW YORK: 19 East 54th Street

CARLBERG & WILSON, INC.

17 EAST 54TH STREET, NEW YORK

Old Masters
Works of Art

Mrs. Richard T. Wilson

Dr. Eric Carlberg

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue

New York

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS OF ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme PARIS

ARNOLD SELIGMANN & CO., G.m.b.H.
5, Bellevuestrasse BERLIN

Telephone: Circle 5952

Room 715

ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS

119 West 57th Street

New York

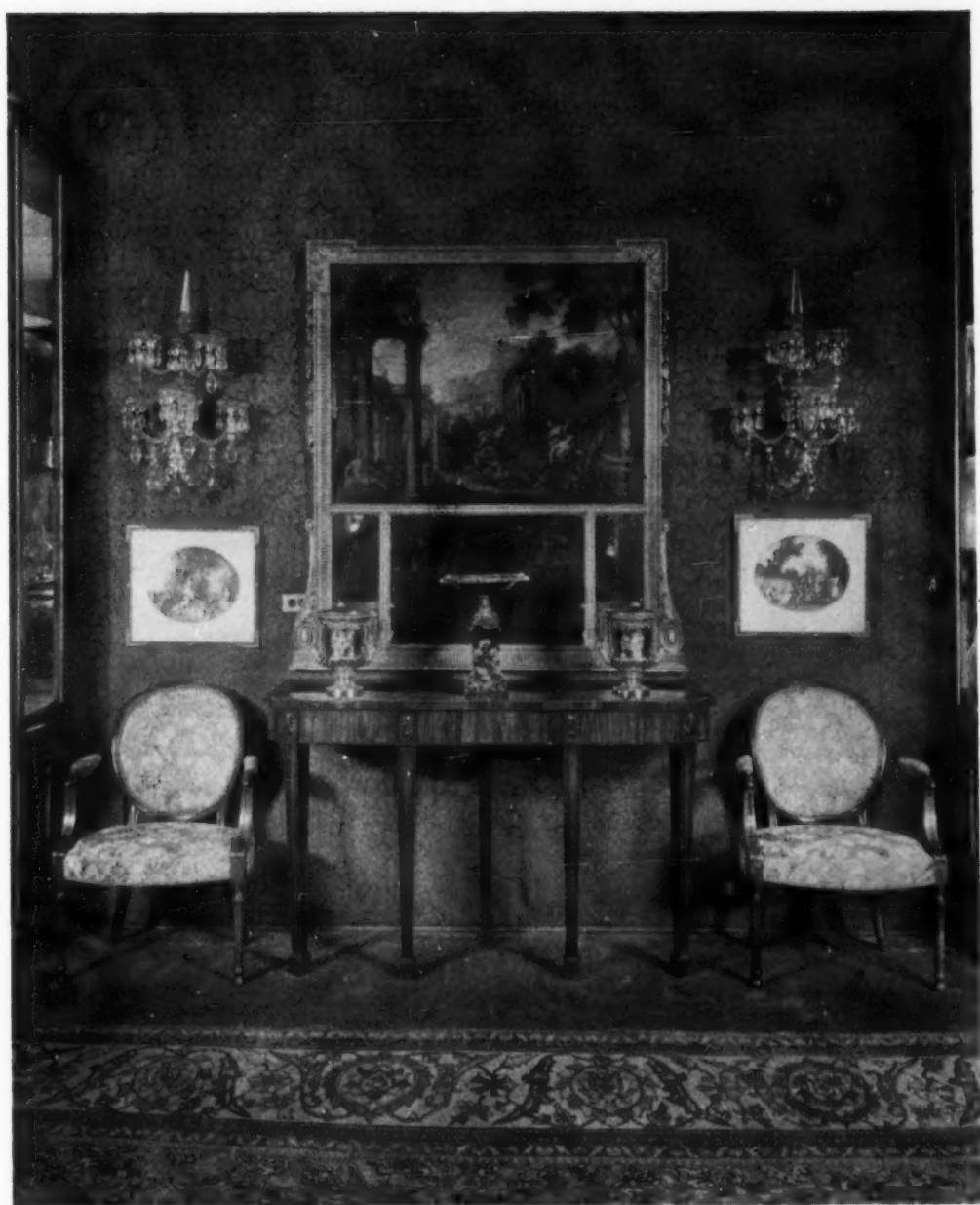


The ROSENBACH COMPANY

202 EAST 44th STREET
NEW YORK

1320 WALNUT STREET
PHILADELPHIA

ANTIQUES *and* DECORATIONS



HOW ADMIRABLY Adam furniture lends itself to interesting treatments is exemplified in this grouping in the Rosenbach Galleries. Here are used an antique mahogany Adam side table, circa 1760, and a pair of antique mahogany Adam oval arm chairs upholstered in brocade silk. The old painting by Pannini is combined with a carved and gilded mirror in reproduction frame. The crystal five-light Old English wall brackets, circa 1800, are of a set of four and beneath hang two of N. Lancret's four color prints of the "Four Seasons." On the table are a pair of gilt wine coolers by R. Garrard, engraved with the arms of the Duke of Cumberland, England 1816; and a Malachite Tazza.

Our 15 East 51st Street establishment in New York is devoted exclusively to Rare Books, Manuscripts, Autographs and Fine Prints.

Cleveland Deplores Loss of Frederic Allen Whiting

In the Bulletin of the Cleveland Museum of Art

CLEVELAND.—Frederic Allen Whiting retired on May 1st after seventeen years of service from his post as director of the Cleveland Museum of Art to begin his task as president of the American Federation of Arts. The new work will afford vast possibilities of development and nation-wide influence, and will demand just the qualities which have made Mr. Whiting so successful in Cleveland and in the national organizations in which he has exerted a constructive force. His resignation as director of the Museum was announced in the *Bulletin* for March. At that time it was impossible to give adequate expression to the meaning of his loss to the Museum. At a meeting of the board of trustees held May 22nd, the following resolution was passed:

"Frederic Allen Whiting became director of the Cleveland Museum of Art on May 1st, 1913. Although a general program had been formulated for the erection of the Museum building in Wade Park, the ground had not then been broken, nor had the Museum been incorporated. He proved of such assistance to the trustees that the work of excavation was begun on May 20th, 1913, and the incorporation completed on July 2nd, 1913. During the three year period of construction Mr. Whiting had supervision thereof and made many suggestions that were embodied in the plans and have proven of great value. In large measure he was responsible for the creation of the staff of the Museum which has functioned with marked success, and has had an active part in securing the collections which from the very beginning set a high standard of excellence. The educational work of the Museum, much of which was at first of a pioneer nature, has met with the most gratifying success. Every branch of the manifold activities of the Museum has had Mr. Whiting's stimulating interest and sup-



"LA CONFIDENCE"

By HONORE FRAGONARD

In Volume XIV of the Prestel-Gesellschaft portfolios of reproductions of old master drawings. Courtesy of the Prestel-Verlag, Frankfurt.

port, leading most harmoniously to a development that has been unusually well rounded. The deep hold which the Museum has taken upon the people of Cleveland is attested by the fact that since it opened its doors fourteen years ago more than four million visitors have entered. The seventeen years of Mr. Whiting's association with the Museum have witnessed its continuous uninterrupted growth, until it occupies an important position among the Art Museums of the World.

"As Mr. Whiting goes to Washington to accept the presidency of the American Federation of Arts, this board desires to express its appreciation and thanks for his devoted service to the Cleveland Museum of Art, and to extend to him its cordial good wishes for the future."

The feeling of the staff also demands expression. Foremost is consciousness of the loss of his creative influence. The character of the Museum has been largely determined by the ideals of Mr. and Mrs. Whiting, who together led a pioneer struggle for ideas which are now current among museums.

This was accomplished by genuine leadership. Mr. Whiting supported each department head to the uttermost. He would fight by argument for things which he considered needful to the embodiment of his ideas; but, seeking always a common will, he never forced them by administrative authority. He deliberately created staff independence, and yet at the same time he succeeded in developing a group of colleagues who are devoted to his ideals. Devices for the accomplishment of aims necessarily change, but there is no major purpose of Mr. Whiting which is not now an integral part of the thought of those whom he has left to carry on the work. His staff profoundly regrets the loss of his leadership, but feels some compensation in the certainty that the American Federation of Arts will grow in power under his presidency.

R. H.

12,200 FRS. FOR LOUIS XV DESK

PARIS.—At the Hotel Drouot on May 14th the sale of a fine collection of art objects and furniture, comprised a rolltop desk signed by F. Bayer, partly of Louis XV's time, for which 12,200 francs was obtained; a small Regency bookcase, 3,650 francs; a Louis XV couchchair, 6,000 francs; a small bronze wall clock, signed Filleul, 4,200 francs, and a good XVIIIth century Aubusson tapestry, 6,250 francs.

OLD MASTERS



Miss Hannah Russell by W. Hoare, R. A.
30" x 25"

Youngest daughter of Thomas Russell of Bermingham Hall, Norfolk, and cousin of the Duke of Bedford. Married John Chambers, Recorder of Norwich. Reproduced in *Connoisseur Magazine* 1912. From the collection of the late Philip Bernay Ficklin, a descendant of the sitter.

LONDON, 13 Old Bond St., W. 1.

BRUSSELS, 178 Rue Royale

NEW YORK • 695 FIFTH AVENUE

J-LEGER & SON-INC

de hauke & Co

3 East 51

Modern Paintings

**TON-YING
& CO.**

CHINESE
ANTIQUES

Archaic Bronze, Pottery, Paintings
and Stone Sculpture and
Jade Carvings

AT THEIR GALLERIES

5 East 57th Street

Third Floor

NEW YORK CITY

Paris

London

Shanghai

**PAUL ROSENBERG
AND COMPANY**

INCORPORATED

FRENCH MASTERS
OF THE
XIXth and XXth
CENTURY

NEW YORK
647 Fifth Avenue

MODERN WORKS IN LONDON SALE

LONDON.—Modern pictures and drawings, the property of Sir Hugh Seely, Brooke House, Isle of Wight, of Mrs. A. C. Duckworth, of Wirral, Cheshire, Mr. A. G. Kidd, of Dundee, and the late Mr. John Muskeer, of Thetford, and from other sources, brought £10,366 at Christie's on May 16th, according to *The Times*. Some very good prices were realized, especially for Mr. Kidd's eleven pictures.

A picture by H. Fantin-Latour, of yellow, pink, and red roses in a glass, 21 inches by 16 inches, 1883, bought at the Louis Huth sale in 1925 for 1,070 guineas, now fetched 1,400 guineas (Tempelaere) from an opening bid of 200 guineas; another picture by the same, purple and white grapes in a blue-and-white dish and an apple on a table, 14 inches by 20 inches, sold for 380 guineas (Reed and Lefevre). Two were by Mr. Frank Brangwyn, both exhibited at Liverpool in 1927 and at Hull two years later, "A Venetian Party," 200 guineas (Fine Art Society), and "The Golden Horn," 300 guineas (Barbizon House); three by Sir D. Y. Cameron, "Far Feochan"—500 guineas; Ben Venue—205 guineas (both bought

by Barbizon House); and "Waters of Lismore"—190 guineas (Williams and Sutch); two by Mr. A. J. Munnings, watering ponies—140 guineas, and ponies in a lane, 1907—110 guineas (both bought by Messrs. Frost and Reed); and L. Lhermitte, a harvest scene—250 guineas (W. B. Simpson). Mrs. Duckworth's drawings included T. Collier, a view on a common with gorse and heather, two women going to market, 1883—120 guineas; David Cox, a shepherd with his dog and flock of sheep, showery weather—280 guineas (both bought by Messrs. Vicars); E. M. Wimperis, a view over the downs, two men and a dog in the foreground, 1888—165 guineas (Frost and Reed); two by P. de Wint, Swaledale, Yorkshire, an extensive view over wooded hills—240 guineas, and cattle on a road, with church and farm buildings—140 guineas (both bought by Messrs. Agnew); and a picture by E. M. Wimperis, a winding stream, with willow trees and cattle near Christchurch, 1892—210 guineas (Vicars). Among Mr. Muskeer's pictures were Eugene de Blaas, "The Recital"—185 guineas (Mitchell); J. F. Herring, sen., a pair of farmyard scenes, 1816—260 guineas (Frost and Reed); and B. W. Leader, the church and valley of Shere, Surrey, 1893—180 guineas (Gooden and Fox).

NAPOLEON'S DEATH BED SOLD

PARIS.—Parisians were shocked to learn on May 10th that the bed in which Napoleon died on St. Helena had been sold to a Swiss antiquary and thus had passed, perhaps forever, from French hands, according to *The New York Herald*. The sale has aroused the press.

Newspapers were at a loss to understand how the bed could have been sold, and especially to a foreigner, and demanded to know why the various Napoleonic museums had overlooked the purchase of this piece of furniture for their collections.

It was said on May 10th that the Comtesse de Lapeyrouse, granddaughter of the Comte de Montholon, Napoleon's aide-de-camp and executor, had sold the bed to the Swiss dealer through Félix Pétavy, Paris antiquary, recently sentenced to eight months in jail for appropriating bonds belonging to the countess.

Regret was expressed that the countess had not taken care that the Napoleonic bed should remain in France.

WILDENSTEIN & COMPANY INC.

Distinguished
OLD PAINTINGS
WORKS OF ART

TAPESTRIES
FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris



GIFTS FROM THE FARMER COLLECTION
GRATIFY THE MOST EXACTING TASTE

Edward J. Farmer

INC.

The taste for rare and precious things may be gratified in the Farmer collection—superb old Chinese Porcelains, Potteries and Bronzes; delicate Carvings in Jades, Carnelians, Coral, Lapis and other semi-precious stones are beautifully mounted into Lamps, delightful Utilities and Decorative Objects. They are displayed at the Farmer establishment in harmonious assemblage with exceptional specimens of XVIIth and XVIIIth

Century English Furniture.

16 East 56th Street New York

VAN DIEMEN GALLERIES



"Man in Armor" by The Master of the Magdalene Legend

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Bellevuestrasse 11a



WILLIAM H. HOLSTON
GALLERIES
Paintings

19 East 57th Street

New York

The ART NEWS

Published by the
ART NEWS INC.

20 East 57th Street, New York
Telephone Plaza 5067-68-69-70

President S. W. FRANKEL
Editor DEOCH FULTON
Asst. Editor MARY MORSELL

Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879

Published weekly from Oct. 6 to last of
June.

Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$7.00
Canada	7.50
Foreign Countries	7.50
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Elnel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand, Times Building
Subway Entrance Basement
Wanamakers' (Book Office)

WASHINGTON

Brentano's F and 12th St., N. W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building

16a St. James's St., S.W. 1

David H. Bond 407 Bank Chambers

Holborn, W.C. 1

Gorrings' 17 Green St.

Leicester Sq. W.C. 2

May & Williams 24 Bury St.

St. James's, S.W. 1

Lechertier Barbe, Ltd. 95 Jermyn St.

S.W. 1

PARIS

George Houlin 2 Rue de la Plaine

Telephone Diderot 1909

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXVIII June 7, 1930 No. 36

CROWDS AND ART
IN 1929-1930

The men who buy art are already in Europe. Those who attempt to create it have either sailed for foreign shores or departed for scattered colonies on the New England coast. Canadian artists, a vast quantity of sculpture in soap and one or two belated showings breathe the quiet finale of an almost breathless season. If the current year was signalized by no episodes quite as sensational as the Dossena exposures or the Hahn-Duveen trial, it has claims to remembrance of a more significant, if less startling nature.

During no past season, perhaps, has there been such encouraging evidence of genuine public interest in painting as a fine art. Skeptics have been forced into a somewhat reluctant optimism by the crowds who attended the Modern Museum shows, by the elbowing throngs who sought the Metropolitan during the first weeks when the Havemeyer collection was placed on view. On all of these occasions there were but few who seemed to be "performing an act of culture." The obligatory glance from picture to catalogue was replaced by a more lively appraisal, which if not always intelligent, at least held the kernel from which a true appreciation may be born.

Even the mere fact that so many people exposed themselves to works of the first quality during the course of 1929-30 is in itself an encouraging symptom for the future. Many patient if baffled "repeaters" at the exhibitions of modern French art, will unconsciously have absorbed more understanding of beauty than through all their laborious delving in approved works on aesthetics, all their earnest patronage of lectures by the best authorities. The season has in a sense been a test of the calibre of the general public, and the appreciation meted even the most difficult works by the giants of XIXth century art, should set new and higher standards for the coming season, both in our museums and galleries.

Although artistic patriots may feel

that the emphasis of the current season has rested unduly on French art, there are many indications that the present year has quietly marked a turning point in our attitude towards American painters. If showings of purely academic work have met with a coldness that discouraged their sponsors, the artists in the vanguard of our somewhat disorganized attempt to evolve a nationally expressive art, have been subjected to a new and more searching appraisal. Though the constant comparisons with French art have been difficult for many, they have made us more conscious of mediocrity, more appreciative of the strong.

The very confusion reflected in the first American showing of the Museum of Modern Art helped to foment a healthful clarification of values. The general dissatisfaction felt with the hit or miss selection, aroused discussion as to the merits of individual men, moved the general public to nominate its own leaders of American art. The constructive showing of artists under thirty-five was an even more positive factor in making us face and appraise the many struggling currents and cross currents which weaken the essential vitality of our painting.

Given momentum by the preliminary sifting of values which has already taken place during the current season, it is safe to predict that the coming year will witness a more lively, if less complacent attitude towards the men who wish to create a distinctly native art. The Modern Museum will undoubtedly continue its good work, while Mrs. Whitney's enterprise, if rightly carried out, should be a powerful factor in giving greater individual



"HOLY FAMILY"

Purchased from the Howard Young Galleries by Mr. Arthur J. Secor of Toledo and to be presented by him to the Toledo Museum of Art.

By PETER PAUL RUBENS

BOOKS

KOENIGS COLLECTION OF DRAWINGS
Edited by Dr. Max J. Friedlander
Frankfort-on-Main:
Prestel-Verlag. Price, \$58.

The Prestel-Verlag of Frankfort-on-Main have announced the publication of the fourteenth work in the Prestel-Gesellschaft series of old master drawings issued by them. It will contain masterpieces of drawing from the famous collection of Franz Koenigs of Haarlem. The editor is Dr. Max J. Friedlander, who has been assisted in the compilation of the first portfolio by Mr. C. F. Foerster of Berlin, the well known expert in this field.

The first portfolio, with twenty-one plates after Mr. Koenigs' drawings, has just been published and contains a selection of XVIIIth century French works by masters of the period. The half vellum portfolio containing the reproductions in passe-partout mounts with descriptive text, in an edition of four hundred numbered copies, is now ready. We illustrate here one of the plates, Fragonard's "La Confidence," after the facsimile color collotype. The original was sold in Paris in May, 1929, at the Paulme sale, for 500,000 francs.

An extract from Dr. Max J. Friedlander's introduction follows:

"The dispersal of private collections of works by old masters continues at

courage to the most talented of our artists and in building up a public appreciative of independent and personal expression.

an ever increasing rate, especially in Germany and Austria. Almost every day brings disquieting news to the lover of art. All the more surprising and encouraging, therefore, is the spectacle of a German collector living in Holland, who, in the course of the last ten years, realizing that the time for hesitation was past, has brought together a collection of extraordinary quality and extent. The drawings of the old masters have been his especial passion.

"The Franz Koenigs collection at Haarlem has been built up systematically and its scope is catholic as regards the country and period of the masters represented. The hope of obtaining a drawing by Raphael or Leonardo has almost entirely vanished, but as a result of the economic upheaval of the past few years drawings by Rembrandt and even by Dürer have been obtainable. Koenigs has missed no opportunity of bringing the best and the choicest into his possession.

"The Portfolio, which these words introduce, contains a selection from the XVIIIth century French drawings which he possesses. In this field also Koenigs, choosing his objective with intelligence and attacking it with energy, has been surprisingly successful. It is the point of view of the enlightened connoisseur of the present day which finds emphatic expression in the Koenigs collection in general and in this particular section of it. Watteau's pre-eminence, especially as a draughtsman, has never been challenged. He stands in glorious isolation on the summit, consistent, classically flawless. In comparison, Fragonard's diction has an effect of move-

ment, of excitement, of fascination. Boucher, Lancret, Greuze, are felicitously represented, while Gabriel de Saint-Aubin, formerly ignored, comes to the fore. With an eagerness almost demented, an insatiable visual curiosity he notes down ideas for pictures, keeping himself surprisingly free from the stylistic conventions of his country and of his period. His pictures are works of genius, not to be brought into relation with time. The fact that Herr Koenigs has devoted himself with such success to a master not even now prized according to his merits is an indication of his individual and sensitive connoisseurship."

ALLGEMEINER BILDNISKATALOG
Edited by Wolfgang Singer
Leipzig: Karl W. Hiersemann
Price, RM. 45

The need of a comprehensive catalogue of portraits in the various graphic mediums in German collections has been felt for some time, especially by scholars, art historians, antiquarians and art dealers who are interested in locating or evaluating representations of this type. In order to fill this need Professor Singer, author of the *Kunstler-Lexikon*, has, after more than ten years of research, compiled his *Allgemeiner Bildnis-katalog*, which covers German collections in the largest sense of the word. The catalogue lists all graphic portraits in seventeen large and well-known German collections. It is based on the extensive aggregations in the Departments of Prints in Dresden, Greiz and Koburg and, except for the Hensel collection at Breslau and the Metternich collection at Vienna, all the other collections included are in public institutions in Augsburg, Berlin, Halle, Hanover, Heidelberg, Munich, Munster and Vienna.

The first volume, which appeared in April, contains portraits from Aack to Bode, representing 3,000 persons, with a total of 8,186 items. The completed catalogue, to consist of eight or nine volumes, will contain about 100,000 portraits of more than 25,000 persons of both sexes. Both persons and portraits are numbered for reference purposes and the arrangement is alphabetical according to the names of the subjects. Descriptive matter is arranged in three columns: first, artists and engravers; second, technique employed (only reproducible mediums are included, such as drawing, engraving, woodcut, lithography, collotype and photography) with size, date of execution and brief additional notes; third, location. In case several copies of the same portrait are known all collections possessing it are mentioned.

At the end of each volume will be an index according to the professions of the subjects and another alphabetically listing all artists represented. This includes all workers in the graphic mediums as well as those after whose originals the portraits were executed. Later these indices will be merged in a concluding volume. The various professions of the persons represented will then be divided according to centuries, e. g., physicians of the XVIth century, theologians of the Middle Ages, etc.

Singer's portrait catalogue might be considered a German counterpart of O'Donoghue's catalogue of engraved British portraits, with this difference, that O'Donoghue limited himself to portraits of British subjects, while Singer includes all portraits in the collections dealt with.

Two volumes will be published each year, so that the entire work will be completed in 1933. Each volume is to contain about 3,000 persons on 320 pages, large octavo size, in full cloth binding. The purchaser of the first volume is obliged to take the whole work.

LONDON LETTER

Epstein's Bronze at the Knoedler Galleries
French Medals at Spink's
Manson Appointed Director of Tate
Sargent Group Willing to Tate
English Medieval Art at the Victoria and Albert

By LOUISE GORDON-STABLES

The art sensation of the week is the show at the Knoedler Galleries of Jacob Epstein's bronze "The Madonna and Child," together with two groups of drawings entitled "The Sisters" and "Mother and Son." The varying interpretations and misinterpretations which have always met this artist's work are still his fate on the present occasion. Some see a profound significance in the choice of Indian models for a group emblematic of the Christian faith and believe that the Eastern types are essentially correct. Others find their susceptibilities flouted by the altogether original treatment of the subject which, they contend, reflects unorthodox views on religion, heaven and many other things. There is, of course, no reason why the Italian, Flemish and Dutch types in Madonnas should be eternally perpetuated.

Criticism based solely on the realistic adoption of an Indian model are purely sentimental and without weight. The only fair method of judging Epstein's group is from the point of view of modelling and character. Certain obvious weaknesses and imperfections, though less pronounced than in the artist's recent stone carvings, do lay his work open to some criticism on the first count. From the second point of view, however, the work is of great interest, although the exact nature of its religious appeal is not immediately apparent. That the appeal exists is indisputable, but since the sculptor's approach has been extremely unconventional, final judgment can only be passed after considerable familiarity with the group.

The drawings, which are ostensibly studies of the relation of two forms under various conditions, appear to have perturbed the British public rather seriously because of possible interpretations of some of the subjects in the "Sisters" group. Opinions are divided as to whether or not Epstein is something of a publicist. His adherents meet these allegations with the greatest scorn, but only the artist himself can supply the answer.

Messrs. Spink of King Street, St. James's, very appropriately held an interesting show of French medals on the occasion of their appointment as agents of the Paris mint. The beauties of this art are too little appreciated in England. The examples in the Spink showing were divided into five main groups—historical specimens primarily connected with English history; medals relating to the World War; French examples ranging from the period of Louis XVIII and the Third Republic to the Napoleonic era and modern artistic medals commemorative of a variety of occasions.

The exhibition as a whole revealed that the French seem to find a particularly sympathetic mode of expression in this form, and that they are able to secure extraordinarily impressive and dignified effects within a small compass. The low relief is treated in telling fashion and the space to be adorned is skillfully manipulated. It is quite astonishing that these exquisite pieces of craftsmanship can be offered at such extremely low prices. Some small plaques by modern men, such as Delannoy and Lavrillier, are outstanding examples of the negligible cost at which a small bronze of this type is now obtainable.

As I predicted last week, the post of Director and Keeper of the Tate Gallery has been conferred upon Mr. James B. Manson, formerly its Assistant Keeper, who has been for some time occupied with the compilation of an illustrated monograph on the gallery and its contents. The publication of this work has been considerably delayed by the unfortunate destruction of the manuscript when the Milbank basement was flooded some two years ago—an accident that necessitated the re-writing of nearly 30,000 words. Mr. Manson is a man of many talents. Not long ago a group of his paintings, on view together with other modern work at the French

LETTER

May 28, 1930.

To the Editor of THE ART NEWS:

The writer is preparing a book on the work of Thomas Eakins, in which he intends to include a descriptive catalogue. At the time of the recent large exhibition of Eakins' work at the Pennsylvania Museum of Art, the Museum published a list of all his pictures known at the time. Since then a number of additional pictures have come to light, and it is probable that there are still more in the hands of private owners, collectors, or dealers. The writer would appreciate it very much if the owners of any such pictures, or those who know of their existence, would communicate with him at the address given below, as his aim is to make as complete a record as possible of the work of one of the foremost American artists of the last generation.

Yours very truly,

LLOYD GOODRICH,
 57 Middagh Street,
 Brooklyn, N. Y.

Gallery in Bond Street, revealed the virile brush work and keen color sense of the new Director.

The famous portrait group of Lady Carl Meyer and her children, one of the finest of Sargent's early works, has now come into the possession of the Tate Gallery through the will of its late owner.

We are glad to learn that the important exhibition of English medieval art at the Victoria and Albert Museum is to remain open until September, for a considerable number of visits are necessary for an adequate appreciation of these magnificent loans of Gothic art, secured from many sources. Even those who have hitherto felt themselves well informed in this field will find at South Kensington a great deal of unfamiliar material. The exhibition reveals most strikingly the great amount of exquisitely conceived and executed work done by men whose names have not survived them. Although this oblivion savors of pathos, it is at the same time eloquent of the spirit which informed the craftsmanship of this era, so rich in all that ministered to the beauty of simple worship. For although there are many secular exhibits of great value, both historically and aesthetically, the emphasis of the showing is upon ecclesiastical art.

Not the least important of the loans is the group of illuminated manuscripts lent by Mr. Pierpont Morgan, a magnificent example of the sumptuous adornment of such pages by the most skilled artists of the period. Some copies of medieval wall paintings, carried out by Professor Tristram, make the exhibition singularly complete.

It is interesting to learn that the comprehensiveness of the collection is largely due to the ingenious idea of dividing up the kingdom into a number of sections and relegating certain definite duties to various museum officials. Stonyhurst College has lent the binding of the Gospel of St. John, taken in the early days of the XIIIth century from the coffin of St. Cuthbert. This specimen, which was executed in the VIIIth century in Northumbria and is written in Italian, is the earliest work on view.

FAHIM KOUCHAKJI

Successor to
 KOUCHAKJI FRÈRES

Ancient Glass
 Greek Bronzes and Marbles
 Early Christian Antiquities
 Early Mohammedan Potteries
 Miniatures & Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
 Two volumes, large quarto, 60 plates

"Glass, Its History
 & Classification"

Two volumes, 188 full page plates
 several thousand text figures

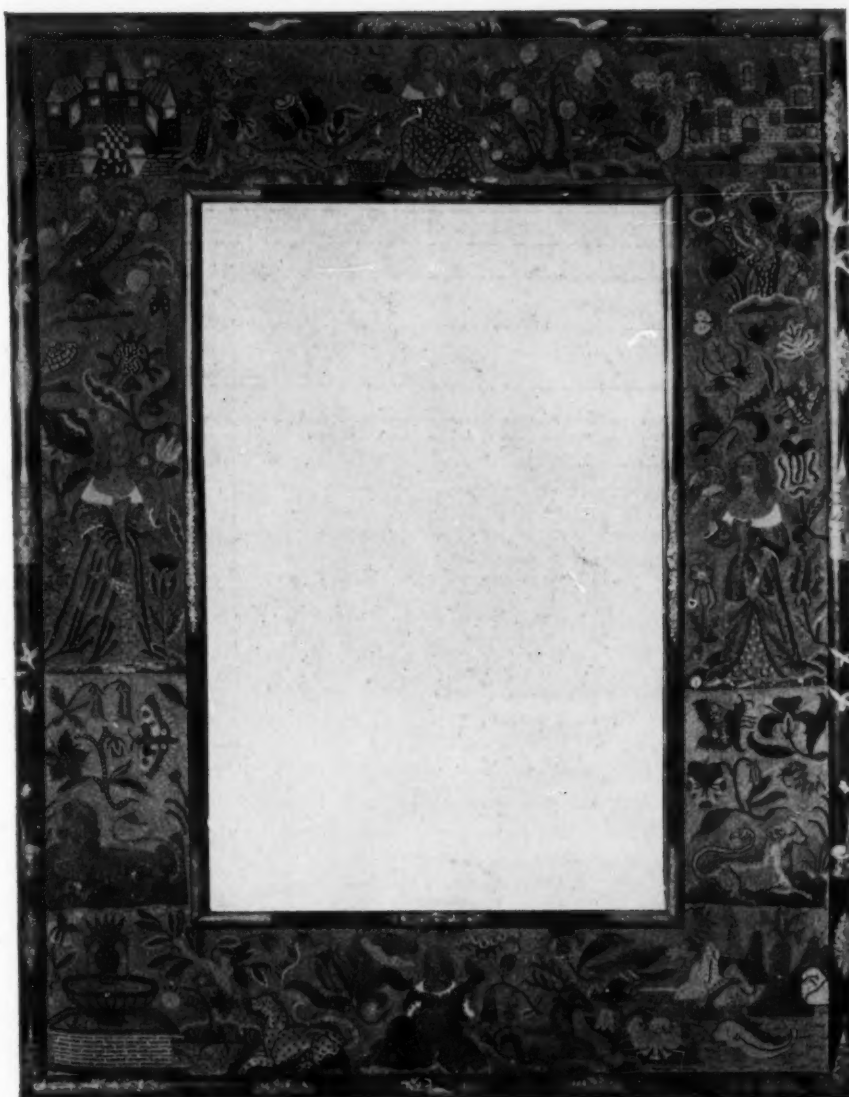
FIVE EAST 57th ST.
 NEW YORK

BY APPOINTMENT TO



HER MAJESTY THE QUEEN

FRANK PARTRIDGE INC.



CHARLES II MIRROR WITH VERY FINE BEAD-WORK FRAME

Old English Furniture

Chinese Porcelain

⚡ EVERY ARTICLE GUARANTEED ⚡

L O N D O N N E W Y O R K

26 King Street, St. James's, S.W. 1

6 West Fifty-Sixth Street

Messrs. CHRISTIE, MANSON & WOODS

beg to announce that they will Sell at Auction

IMPORTANT PICTURES BY OLD MASTERS

THE PROPERTIES OF

HIS GRACE THE DUKE OF LEEDS

GEN. THE RT. HON. THE EARL OF CAVAN, K. P.

MAJ.-GEN. THE RT. HON. J. E. B. SEELY, C. B., C. M. G., D. S. O.

SIR WINDHAM E. F. CARMICHAEL-ANSTRUTHER, Bart.

SIR THOMAS TROUBRIDGE, Bart.

MAJ.-GEN. J. VAUGHAN, C. B., C. M. G., D. S. O.

SIR OFFLEY WAKEMAN, Bart.

C. H. C. P. BURNEY, Esq.

COL. REGINALD CHANDOS-POLE

H. E. GORDON, Esq. (deceased)

J. H. NEALE, Esq., D. C. L.

H. W. TWISS, Esq.

And Others



Portrait of Miss Margaret Inglis by Sir H. Raeburn, R.A.



Portrait of Charles Rousseau Burney by T. Gainsborough, R.A.



The Bradshaw Family by J. Zoffany, R.A.



Portrait of Sir John Anstruther Bt. of Anstruther and Elle by Sir J. Reynolds, P.R.A.



Portrait of Lady Anstruther by Sir J. Reynolds, P.R.A.

THE SALE WILL TAKE PLACE ON

FRIDAY, JUNE 20th, 1930

AT THEIR GREAT ROOMS

8, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.1

Telegrams and Cables: Christiart, Piccy, London.

Illustrated catalogues may be obtained from the Auctioneers, or may be consulted at the Offices of The ART NEWS, 20 East 57th Street, New York, and at their Agents in Boston, Philadelphia, etc. (For address see page 14.)

Messrs. CHRISTIE, MANSON & WOODS

beg to announce that they will Sell at Auction

THE IMPORTANT COLLECTION OF

DECORATIVE FURNITURE & OBJECTS OF ART TAPESTRY AND PICTURES BY OLD MASTERS

FORMED BY

L. BREITMEYER, Esq.

deceased, late of 11, Connaught Place, London
and Rushton Hall, Kettering



A Carved Wood bust of a lady, Spanish 16th Century.



A Cassone with painted front, Italian 16th Century.



Portrait of a Lady, one of a pair of Portraits by Bartel Beham.



A carved wood Reredos, German 16th Century.

DATES OF SALES

TUESDAY, JUNE 24TH, 1930

Italian XVIth Century Furniture
Mediaeval Objects of Art and Gothic Tapestry

WEDNESDAY & THURSDAY,
JULY 2ND & 3RD, 1930

French XVIIIth Century Furniture
Objects of Art and Oriental and Continental
Porcelain and Tapestry

THURSDAY, JULY 10TH, 1930

Jacobean and English XVIIIth Century
Furniture and Objects of Art

FRIDAY, JUNE 27TH, 1930

The Pictures by Old Masters



A Della Robbia Relief.

The sales will take place by order of the Executors

AT THEIR GREAT ROOMS, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.1

Telegrams and Cables: Christiart, Piccy, London.

Illustrated catalogues may be obtained from the Auctioneers, or may be consulted at the Offices of The ART NEWS, 20 East 57th Street, New York, and at their Agents in Boston, Philadelphia, etc. (For address see page 14.)

BERLIN LETTER

Annual Showing of Berlin Academy
Acquisitions of the Print Room
Dr. Gold Issues Catalogue
Exchange of Queen Nefretete
Opposed

By FLORA TURKEL-DEBI

It has been gratifying to report, in connection with former exhibitions of the Berlin Academy of Fine Arts, that this institution has endeavored to escape from its academic traditions and achieve a closer connection with the art of today. Possibly it has gone a trifle too far in this direction for the spring exhibition has opened its doors to mediocrity of all sorts. Room after room is hung with pictures, only a few of which rise above the level of complacent proficiency. In size the showing is imposing—indeed one wonders what will happen if art of this type continues to increase in volume. Landscapes, figures and still lifes have been executed in a variety of styles without much relation to the living art of today. The works of a few artists are exceptions and show a continued advance in rendering form and color.

Two works by Joachim Ringelnatz show his expressive though simple style; Krauskopf's contributions illustrate his recently won structural solidity; and Wollheim's rather caustic manner has been mellowed and strengthened by vigorous drawing.

The young artist, Xaver Fuhr, has succeeded in perfecting his very personal mode of expression and Max Kaus shows a fundamental strength. Heinrich Altherr has attempted to introduce the element of pathos in his "Exiles," while the work of Wietheüchter reveals a certain originality of idea and execution.

In addition to the works by living artists there is a memorial showing of pictures by Ludwig Knaus, a former member of the Academy, whose hundredth birthday is being celebrated. The reality which this painter sought is lost in superfluous detail and sentimental appeal. His technical ability was, however, great and he was the favorite genre painter of the XIXth century bourgeoisie.

Sculpture is largely represented but, with a few exceptions, it has been turned out of standard molds and is therefore incapable of arousing great interest.

During the last few months a number of noteworthy acquisitions have been made to the Berlin Print Room collection, which is being consistently enlarged by Director Friedländer. Among the valuable additions to the drawings by G. B. Tiepolo are several sketches in sanguine which are characteristic of the artist's brilliance and grace. Very attractive also is a pen and ink by Nicolaes Maes, Rembrandt's style and feeling, which depicts a mother sitting beside the cradle of her child. In this sheet the pupil seems to have almost equaled the master in precision and economy of means. Another very interesting addi-

tion is a pen and ink by Rubens depicting she-lions in different positions.

Four drawings were acquired by Dr. Friedländer at the Graupe-Boerner auction: "Adoration of the Magi" by an anonymous German master of the XVth century, a "Crucifixion" in pen and ink by an unknown master of about 1500, "Rocky Island" by Nicolaus Manuel Deutsch, and a portrait of a man by Lorenzo Lotto.

The treasures of the Print Room collection are being made more accessible to the general public through a series of exhibitions which present the various periods and types of work, and all who visit the gallery should avail themselves of this opportunity to become familiar with the precious examples which it possesses. The current display is made up of views of towns and other architectural subjects in black and white from the XVth to the XVIIIth century. The earliest item is a view of Florence dating from the XVth century, the only known specimen of its kind. There are also characteristic architectural subjects and picturesque scenes from Regensburg, Nuremberg, Heidelberg, Berlin and Dresden by Altdorfer, Jan Breughel, Wenzel Hollar, Belotto and many others. Other well known artists represented are Piranesi, Canaletto and Callot. A series of colored etchings by C. Schutz, showing Vienna in the XVIIIth century, are especially attractive.

A small booklet which has just been issued by Dr. Alfred Gold of Berlin contains reproductions of thirty-five paintings selected from those shown

at his gallery since its opening. The gallery specializes in works by French artists of the XIXth and XXth centuries and the majority of the plates are of works by leaders in this group. The great masters are all represented: Cezanne with a comparatively large number of fine works, Courbet by a version of the charming "Demoiselles au bord de la Seine" in the Petit Palais, Corot by an exquisite landscape from the fifties. Manet and Renoir are seen in characteristic works while the landscapes by Sisley, Monet and Pissarro rival one another in beauty. Daumier, Toulouse-Lautrec and Van Gogh as well as our contemporaries, Matisse, Picasso and Derain, are included. A couple of old masters are also among the works handled by the gallery and the booklet includes "A Nymph" by Lucas Cranach the Elder, a portrait by Frans Hals, a landscape by J. Van Ruysdael and a charming Guard.

The agreement between German and Egyptian authorities in regard to the exchange of the bust of Queen Nefretete for two works from the Cairo museum has not found unanimous public approval here. Professor Schmitz, former curator of the Art and Crafts Museum, has addressed an open letter to the Prime Minister in which he opposes the exchange and pleads for the retention of the famous statue. He has been solicited from many quarters to take such a step in order to prevent this threatened loss to the Berlin museum collections.

His letter states that the popularity

UNICORN MYTH IS SUSTAINED

PEKING. — Chinese scientists who have been excavating the site of Anyang, in Honan, the capital of China in the Shang dynasty period (1766-1122 B.C.) believe they have solved the problem of the unicorn, according to a *New York Herald* correspondent.

This fabulous beast has figured prominently in Chinese art and the scientists are inclined to believe, from objects recovered in Honan, that it was an animal that actually existed in the form of the "one-horned bull" of the Shang dynasty.

A carving found during the excavations depicted the one-horned bull, on which was inscribed the Chinese character for unicorn, preceded by the character for "white" and another character definitely translated as "captured."

The scientists, who were headed by Dr. Li Chi, an archaeologist, conclude that the "captured white unicorn" referred to the bull depicted on the carving.

of this sculpture from Amarna with the general public entitles it to special consideration. It has been instrumental in arousing so much interest in the fine arts in large groups that its removal would be a serious blow to the systematic popularizing of museum treasures. The uncontested greatness of the two works offered in exchange cannot replace in the eyes of the general public the fascinating and beloved Queen Nefretete.



Capt. Percy Williams by John Fernley, Jr. Size 24" x 36".

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
634 FIFTH AVENUE

LONDON
35 OLD BOND ST.

GOLDSCHMIDT
GALLERIES

View of Main Entrance to our Galleries in Berlin
at Victoriastrasse 3-4

WORKS of ART
PAINTINGS BY OLD MASTERS

NEW YORK: 730 Fifth Avenue

FRANKFURT: Kaiserstrasse 15 PARIS: 11 Bis Rue Boissy d'Anglas

BERLIN: Victoriastrasse 3-4

RAINS
GALLERIES : Inc.

Auctioneers and Appraisers

3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:
Harriman National Bank
Fifth Ave. & 44th Street
New York, N. Y.

A. J. Rains
Auctioneer

JOHN LEVY
GALLERIES

INC.

PAINTINGS

NEW YORK: 559 FIFTH AVENUE
PARIS

Boerner Sales Bring 1,300,000 Gold Marks

(Continued from page 3)

in an early state but with the letter-press, which were bought by Mr. Wunderlich of New York at the record price of 36,000 marks.

In the following tables are listed some of the more important items in the sale with prices in gold marks (4.20 gold marks=\$1.).

Catalogue 164 (Ehlers and Gaa Collections)

3—Anonymous Florentine Master, Sketches2,100
11—Avercamp. A River. Water-color2,800
167—Gozzoli. A Woman's Head. Silver point33,000

213—Lavreince. The Letter. Gouache31,000
275—Moreau le Jeune. La Grande Toilette. Pen and sepia Wash53,000

352—Hubert-Robert. River Scene3,200
353—Hubert-Robert. Washerwomen4,000

386—Schembart-book2,000
488—Gianbattista Tiepolo. Adoration2,100

Catalogue 165 (Old Engravings)

11—Aldegrevier. Willem, Duke of Juelich2,900
31—Anonymous Master, c.1460. S. Ursula9,000

73—H. S. Beham. St. Jerome3,600
245—Dürer. The Passion of our Lord4,800

249—Dürer. Christ on the Cross. B.24.4,050
255—Dürer. The Virgin Crowned by two Angels. B.392,300

258—Dürer. The Virgin with a Pear. B.413,300
260—Dürer. The Virgin with a Monkey. B.4213,500

266—Dürer. St. Eustace. B.579,400
267—Dürer. The same2,600

274—Dürer. The Sea Monster. B.715,200
276—Dürer. The Effects of Jealousy. B.732,500

277—Dürer. Melancholy. B.742,500
296—Dürer. Woodcuts. Samson. B.25,200

297—Dürer. Woodcuts. The same2,900
298—Dürer. Woodcuts. The Adoration of the Magi. B.32,300

306—Dürer. Woodcuts. Christ on the Cross. B.112,550
320—Dürer. Woodcuts. The Apocalypse. B.60-752,100

333—Dürer. Woodcuts. The Nativity. B.852,200
341—Dürer. Woodcuts. The Death of the Virgin. B.932,100

343—Dürer. Woodcuts. The Assumption and Coronation of the Virgin. B.94.2,400
347—Dürer. Woodcuts. The Holy Family. B.972,100

349—Dürer. Woodcuts. The Virgin Crowned by Two Angels. B.1012,400
359—Dürer. Woodcuts. The Great Triumphal Car. B.1392,200

487—Hirschvogel. Landscape. B.652,950
503—Anonymous Woodcut. c.1450. Christ's Entry into Jerusalem30,000

507—Anonymous Woodcut. c.1490. Christ on the Cross2,600
510—Anonymous Woodcut. c.1450-60. S. Barbara7,000

512—Anonymous Woodcut. c.1450-60. S. Dorothea11,000
513—Anonymous Woodcut. c.1490. The Mass of St. Gregory11,000

515—Anonymous Woodcut. c.1470. St. Onuphrius2,200
516—Anonymous Woodcut. c.1450. St. Sebastian15,500

665—Lucas van Leyden. Solomon. Woodcut2,700
709—Wechtlin. The Knight and Soldier. Woodcut6,500

807—Rossetti da Modena. Fame2,400
822—Lautensack. Landscape2,100

836—Lucas van Leyden. Samson and Delilah2,400
844—Lucas van Leyden. St. George2,200

851—Lucas van Leyden. Portrait of the Emperor Maximilian8,500
886—Israel van Meckenem. Lovers4,400

887—Israel van Meckenem. A monstrosity6,000
888—Israel van Meckenem. St. Judas Thaddaeus3,000

897—Master E. S. Playing card21,000
906—Master W with a Key. A Fountain33,000

975—Aldegrevier. Ornament2,600
1148—Rembrandt. Triumph of Mardochaeus. B.403,000

1180—Rembrandt. Christ Healing the Sick. B.7423,000
1181—Rembrandt. The Three Crosses. B.789,000

1184—Rembrandt. The Descent from the Cross. B.837,500
1199—Rembrandt. St. Jerome in a Landscape. B.1045,400

1243—Rembrandt. Diana at the Bath. B.2012,100
1245—Rembrandt. The Windmill. B.2333,600

1246—Rembrandt. Canal with Angler and two Swans. B.2352,300
1247—Rembrandt. Canal with a Large Boat and Bridge. B.2363,600

1249—Rembrandt. Faustus. B.2702,900
XVIIIth Century Engravings

1410—Barnard. Summer's Evening. In Colors2,500

1411—Barnard. The same. In colors2,000
1429—Bartolozzi. The Duke of Newcastle Returning from Shooting. In colors4,500
1443—Bigg. Saturday-Morning. Saturday-Evening. In color2,000

1444—Bigg. The Soldier's Widow. The Sailor's Orphans. In color3,800
1556—Morland. Juvenile Navigators. Children playing at Soldiers. In color6,000

1557—Morland. The first of September Evening. In color2,200
1594—J. Watson. Sir Jeffery. Amherst. First state2,500

1613—J. R. Smith. Chanters. In color2,600
1627—Sutherland a.o. 12 Race Horses. In color2,200

1676—W. Ward. Children Throwing Snow Balls. Children spouting Comedy. In color3,000
1677—W. Ward. Compassionate Children. In color2,400

20—Debucourt. La Rose-La Main. In color36,000
21—Debucourt. Les Deux Baisers. In color15,000

Viennese Collection Sold at Graupe's In Berlin

(Continued from page 3)

H. L. Schaeufelein. Sketches (Dr. Beets)3,200

22—Debucourt. La Noce au Château. Le Menuet de la Mariée. In color16,000
25—Descourts. Foire de Village. Noce de Village. In color4,800

70—Morland. Four color prints5,000
76—Nutter. The Farmyard. The Alehouse Door. In color3,900

87—Smith. What you will. A Maid. A wife. A Widow. In color14,500
88—Smith. A Lecture on Gadding. In color2,200

122—Eighty Views from England and America3,600

PAINTING AND SCULPTURE

Saxonian-Thuringian miniature, XIIIth century4,400
Italian miniature, XVth century2,400
Ferrarese miniature, circa 1500 (J. Rosenthal)10,000
Bartel Bruyn the Elder and Master of Antwerp. "Triptych"9,200
A. Bouts. "The Virgin and the Child and St. Ann" (Museum in Vienna)17,000
Master of the Life of Mary. "The Last Judgment" (Museum in Vienna)38,000
Springinklee. "Congregation of Saints"8,200
Christ Crucified, wood carving, French, XIIIth century (Paul Cassirer)5,400
Alabaster Madonna, French, about 13204,200
Madonna and Child, sandstone, Austrian, about 13807,400
Pisanello. Lionello d'Este, medal4,400
Pisanello. Niccolò Piccinio, medal2,200

LOST PAINTING BY GUARDI SOUGHT

During his last visit to New York, Mr. Rene Gimpel of 19 Rue Spontini, Paris, lost a small but valuable picture by Mme. Labille Guillard. It is believed that the painting was either lost in transit or stolen from his New York galleries at the Hotel Ambassador.

Mr. Gimpel has informed THE ART NEWS that, while he is fully covered by insurance, he would appreciate any information as to the whereabouts of the picture. Communications should be addressed to Albert R. Lee and Company, 15 William Street, New York.

CHARLES of LONDON



OLD PANELLED ROOMS
INTERIORS

OLD ENGLISH FURNITURE
TAPESTRIES

TWO WEST FIFTY-SIXTH STREET—NEW YORK—730 FIFTH AVENUE

LONDON: 56 NEW BOND STREET, W.1

Member of the Antique and Decorative Arts League

The LITTLE GALLERY

29 West 56th Street

EXHIBITION OF
MODERN AND
ANTIQUE
SILVER

Telephone:
Bryant 7225

EDWARD PRILL INC.

of Sheffield, England

44 WEST 48th STREET, NEW YORK

ANTIQUES

Antique Silver Service Tray, listed in Sir Charles J. Jackson's book on Silver marks as follows: "Small Waiter made by James Morrison with shell and scroll border, made in London during the reign of George II, 1745." Size 9 1/2" diameter.

REPRODUCTIONS

Chop Dish, Service Plate and Soup Plate with Shell and Gadroon border. These perfect reproductions may be had in either Sheffield Plate or Sterling Silver.

We are especially interested in servicing Dealers and Decorators.
Your correspondence is invited.

Cable address:
Prillward, New York

MRS. HARRIMAN TO OPEN ART GALLERY

The entrance of another prominent society woman into business became known last week when it was announced that Mrs. W. Averell Harriman had subleased the second floor in 37 East Fifty-seventh Street for a gallery of modern art. The gallery, to be known as the Marie Harriman Gallery, Inc., will open in October, and she will be in personal charge of the business.

Mrs. Harriman said that the business of the gallery would be confined to modern paintings and sculpture. Besides selling, she said, she also plans to hold exhibitions of the works of modern artists.

"I am doing this to further the interests of modern art work over here," she said, "and since I'm interested in modern art it will give me both a vocation and an avocation."

Mrs. Harriman and her husband recently returned from Europe, where she purchased pictures which the gallery will handle. These pictures, she said, include examples of the work of Gauguin, Cezanne, Renoir and Derain.

Mrs. Harriman, formerly the wife of Cornelius Vanderbilt Whitney, married her present husband last February. Mr. Harriman is chairman of the investment house of W. A. Harriman & Company, Inc., and a noted polo player.

PENNSYLVANIA ART AWARDS GIVEN

PHILADELPHIA. — Crosson traveling scholarships, each of \$1,000 for four months' study abroad, were awarded last week to eight students of painting and six of sculpture at the Pennsylvania Academy of the Fine Arts.

FOREIGN AUCTION CALENDAR

MUNICH

Hugo Helbing

June 24—The collection of Ed. von Grützner.

LONDON

Sotheby's

June 16-19—Valuable printed books, illuminated and other mss. from various collections.

Christie's

June 12—Old English silver plate, from the Glipps, Beardmore and other collections.

June 15—Paintings by old masters, drawings by Rowlandson, from the d'Oyly, Glipps and other collections.

June 17—Battersea enamels, objects of vertu, miniatures and Nelson relics.

June 20—Paintings by old masters from the collection of the Duke of Leeds and other consignors.

June 24—The Breitmeier collection of Italian XVth century furniture, majolica, objects of art and a Gothic tapestry.

The painting students were Charles B. Cagle, Dorothy Dell Dennison, Alfred Krakus, Nicholas Marsicano, Ellen Sinclair, Robert Volz, Charles Ward and Paul Wescott.

In sculpture the winners were Emma Louise Davis, Frank Gasparro and Margaret Smoot, who received the awards for the first time, and Robert M. Cronbach, Ralph H. Humes and Evaline Sellers, second-time winners.

The Stewardson prize on sculpture, awarded for the best full-length figure made from life within eighteen hours, went to Robert Cronbach, with honorable mention to Peter Wayland.

The Stimson prize in sculpture for work done by students in the regular course of the class was won by Peter Wayland, while Katherine Milhous received honorable mention.

Ann Eshner received the Hamborger prize for the best drawing in black

June 27—Paintings by old masters from the Breitmeier collection.

July 2, 3—French XVIIIth century furniture, objects of art, Oriental and Continental furniture from the Breitmeier collection.

July 10—Jacobean and English XVIIIth century furniture and objects of art.

PARIS

Georges Petit Galleries

Hotel Drouot

June 17 to 21—Sauphar collection, Oriental, Renaissance and antique works of art.

VIENNA

Cassirer-Gluckselig

June 11-13—Part I of the Figdor collection.

MILAN

Ulrico Hoepli

June 18—Manuscripts, incunabulae.

and white for a head from life, and Richard Earle and Florence V. Cannon won Packard prize for original studies from living animals.

Many other scholarships and prizes were awarded.

PRINCETON GETS STAINED GLASS

PRINCETON, N. J.—A collection of about 4,000 fragments of stained glass of the XIIIth, XIVth and XVth centuries has been given to the Museum of Historic Art of Princeton University. Professor Frank J. Mather, director of the Museum, announced on May 29th. It was presented by Carl Otto von Kienbusch, '06, of New York City, in memory of his infant son, Carl Otto von Kienbusch, Jr.

JAN KLEYKAMP GALLERIES



SPECIAL EXHIBITION OF
**PRIMITIVE
NEGRO ART**



WOOD SCULPTURE
FROM GUINEA

EARLY CHINESE ART

5 EAST 54TH STREET NEW YORK CITY

**OLD
MASTERS**

LEWIS & SON (OBJETS D'ART) LTD.

LONDON

74, SOUTH AUDLEY STREET

PARIS

16, RUE DE LA PAIX
22, PLACE VENDÔME

**DECORATIVE
FURNITURE**

CABLES: LEWILORS, AUDLEY, LONDON

MILCH GALLERIES

WATER COLORS

SCULPTURE

PAINTINGS

ETCHINGS

SELECTED AMERICAN
PAINTINGS

Through the Summer

108 WEST 57TH STREET

NEW YORK

FRENCH WORKS of ART Mainly XVIII Century

DECORATIVE ORNAMENTS

Furniture
Paintings
Clocks
Porcelains
Bronzes

BONAVENTURE GALLERIES

536 Madison Ave. New York

E.J. VAN WISSELINGH & CO

HIGH CLASS PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

78-80 ROKIN AMSTERDAM

DURAND-RUEL INC.

PAINTINGS

New York
12 East 57th Street

Paris
37 Avenue De Friedland

American-Anderson Galleries Report on the Year's Sales

(Continued from page 3)

private collectors buying, under their own or buying names.

The collection of Israel Sack of Boston brought \$212,697.00, in early November, when the Wall Street trouble was at its height, and eisenstein Sack items were bought at one session for a Western museum. The collection of the late Philip Flayderman, consisting of Colonial furniture, silver and decorations, sold in January of this year, realized \$429,840.00, with an average of \$840.00 an item, as against the average of \$720.00 (an item) brought by the famous Reifsnnyder collection, sold at the American Art Association in the spring of 1929.

The season showed, however, that interest was by no means confined to American antiques. Italian furniture and textiles, with rare rugs and tapestries, the property of V. & L. Benguiat, sold in April, brought \$214,902.50 and included the record-making Florentine Renaissance carved walnut refectory table bought by French & Company for \$20,000.00. In this same sale the Yerkes fragment of a XVIIIth century royal Persian hunting carpet, which also went to French & Company, brought \$5,300.00, although in the very famous Yerkes sale it brought only \$3,400.00. An earlier V. & L. Benguiat sale, in November, comprising French and Flemish tapestries only, realized \$130,500.00.

European furniture, ranging from the XVth to the XVIIIth century, sold in a two-session sale in November, brought \$148,760.00. Among other important sales also outside the field of American antiques were: Collection of Italian, French and English antique furniture and art objects from the estate of the late Colonel James Elverson, Jr., and other sources, in March, which brought \$140,643.00; the Chinese art collection of Yamanaka & Company, New York and London, which realized in early December, \$136,884.50; the collection of the late Ercole Canessa in March, which realized \$100,820.00; and the Hauge-Tillinghast et al furniture and art objects, in January, which realized \$100,456.00.

The sum of \$374,466.75 was realized by the sale, in April, of paintings and art objects remaining in the Havemeyer home at 1 East 66th Street, after the removal of everything given to the Metropolitan Museum of Art. Of this total, Part I, the paintings, brought \$241,315.00; Part II, Roman Syrian and Egyptian glass, Hispano-Moresque luster ware, Mohammedan pottery, Italian majolica and rug realized \$55,384.25; Part III, Japanese and Chinese art, \$58,392.00; and the house sale—furnishings and decorations sold at the house—brought \$12,345.50. These four, with the \$7,030.00 realized by the Havemeyer items in the Havemeyer-Gould-Berg, et al, sale of etchings, prints and drawings, brought the Havemeyer total up to \$374,466.75.

A one session sale, in January, of the collection of paintings formed by the late Colonel James Elverson, Jr., which realized \$132,635.00, was of particular interest for its inclusion of five Corots, the sale of the most important of which, "Les Baigneuses des Iles Borromees," to M. Knoedler & Company, for \$41,000.00, being hailed by some art critics as a refutation of the alleged decline in prestige of paintings of the Barbizon School.

A collection of European paintings from the Roerich Museum, in which primitives figured largely, sold to increase the Educational Fund of that institution, brought \$114,165.00, in March, six of the more important works going to museums in this country and abroad.

It will therefore be seen, the statement points out, that these twelve sales alone of furniture, art objects and paintings realized well over half of the total in the section of art and art objects.

The season was marked by the appearance of an unusual number of odd items of extraordinary interest which came up in various sales. One of these was the little iron silversmith's anvil, 9 3/4 inches high, on which Paul Revere shaped his pieces and which sold for \$9,700.00, practically \$1,000.00 an inch. It appeared in the Flayderman sale. Of sinister associations was the chair in which Abraham Lincoln was seated the night he was assassinated in Ford's Theatre, Washington, which appeared in the Conway et al

sale the evenings of December 16th and 17th. In the catalogue of the Max Williams collection, sold in the Galleries on December 4th, 5th, and 6th, was included a full-rigged clipper ship, the *Benjamin F. Packard*, knocked down from a photograph, as the actual ship was then aground at Manhasset Bay. Bought by Benjamin Flayderman for \$1,000.00, he has since very profitably disposed of it and it is at present being got ready to serve as a combined marine museum and night club.

In addition to these three items, which certainly cover an extremely wide field, the season saw the sale of three magnificent Gobelin tapestries which belonged to King Louis Philippe of France, and were removed from his Chateau of Neuilly. Two of these Royal Orleans tapestries went for \$25,600.00 and \$25,200.00, respectively.

From these it is a far cry to the bench and table of native woods carved by Paul Gauguin in the South Seas, which came up in the private collection of Mrs. Cora Timken Burnett. Another unique item was the important Ming silk brocade hanging, from the Buddhistic Temple of the Jeho Winter Palace near Peking, which appeared in the Yamanaka collection, still showing the water marks where it had been thrown into the river in a metal container to save it from being looted during the Chinese troubles. From an archeological viewpoint, the Malkop Treasure surpassed all items in interest. This collection of Vth century B. C. Scythian objects has just been presented to the University of Pennsylvania Museum by W. Hinckle Smith, of Bryn Mawr, Pennsylvania, a vice-president of the Museum. It was purchased under the buying name of "W. H. Johnson," for \$6,400.00 in the Ercole Canessa collection and includes ornaments and fragments in gold excavated in the Caucasus in 1912.

In the field of books and autographs was found the same readiness to buy when good things were offered for sale, and active competition in many cases resulted in record prices being obtained throughout the season.

The first sale of the season, October

16th, was a book sale, the property of Clyde C. Rickes and others, in which really scarce and early first editions of American authors realized even higher prices than those obtained at the close of the previous season. This condition was upheld throughout the entire season, typical examples being the \$1,400.00 paid for a copy of *Two Years Before the Mast* by R. H. Dana, sold on February 19th of this year, and a large paper copy of James Russell Lowell's *Poems*, 1844, which, on February 19th brought \$450.00, having been sold in the last previous sale for \$330.00 in 1920 for \$115.00. A more notable example was the first privately printed edition of Stephen Crane's *Maggie, a Girl of the Streets*, a presentation copy from the author to one of his early associates, which realized \$3,700.00 on March 11th, being followed by an un-inscribed copy of the same work which fetched \$2,100.00 on May 13th, both record prices for this work. On May 13th Hawthorne's *Scarlet Letter* brought \$1,550.00, the highest price ever obtained at auction for a copy of this book.

The library of the late John C. Williams was sold at the height of the Wall Street panic, November 6th to 8th and brought the splendid total of \$104,178.00. Several records were established in this sale, including Hawthorne's *A brief and true report of the new found land of Virginia*, published in 1590, which fetched \$7,300.00, and Henry Holland's *Baziliologia: A Booke of Kings*, London, 1618, which sold for \$13,000.00.

First editions of the early works of contemporary English authors, especially in the form of attractive presentation copies, reached and maintained a better level than the ordinary examples, the better works of Conrad, Galsworthy, Kipling, Shaw and Stevenson maintaining their popularity and prices.

Such autograph letters as were offered, especially of a historical nature, were eagerly bought at very satisfactory prices. The first sale of this character occurred on the evenings of December 16th and 17th, when a three page letter by John Keats to Miss Jeffrey sold for \$3,600.00; and a two page letter by Edgar Allan Poe, giving his reasons for leaving *Graham's Magazine*, went for \$3,500.00. Other Poe letters fetched \$2,100.00, \$1,500.00 and \$1,200.00. A letter by Abraham

(Continued on page 22)

RALPH M. CHAIT

600 MADISON AVE., N. Y.

at Fifty-Seventh Street

SPECIAL EXHIBITION OF SCYTHIAN BRONZES

AND

HAN POTTERIES



CHINESE ART

Member Antique and Decorative Arts League

BALZAC GALLERIES

PAINTINGS BY

Giorgio de Chirico

102 East 57th Street

New York

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

Chev: Prof. P. FARINA

AUTHENTICITY — RESTORATION
OF OLD MASTERS

200 West 57th Street, New York
and 1350 So. 51st St., Phila., Pa.

G. R. D. STUDIO

58 WEST 55 ST., NEW YORK

EXHIBITION
GLADYS R. DICK COLLECTION
Of Modern Paintings

Fridays, 1 to 6 p.m., June, July, August

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Avenue at 51st Street

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

NEWHOUSE

GALLERIES

INC.

PAINTINGS

OLD

MODERN

NEW YORK: 11 East 57th Street

SAINT LOUIS: 484 North Kingshighway

BELMONT GALLERIES

576 Madison Ave., N. Y.

Old Masters

Portraits of All Periods

Primitives of All Schools

Paintings Bought

Paintings Authenticated

MACBETH GALLERY

PAINTINGS

BY AMERICAN ARTISTS

ETCHINGS

WILLIAM MACBETH, Inc.

15 East 57th St. New York

THE FINE ART SOCIETY, Ltd.

Established 1876.

Cable Finart London.

FINE PRINTS

BY OLD AND MODERN MASTERS

Enquiries Solicited. Catalogues Free.

148, NEW BOND STREET, LONDON, W. 1

Auction House Report Sales For Year

(Continued from page 21)

Lincoln to Henry J. Raymond fetched \$7,800.00. A letter from Washington to Gen. Benj. Lincoln, inquiring about the qualifications of Tobias Lear, sold for \$600.00. The original rough draft of portions of Washington Irving's *Knickerbocker History of New York* written on forty-four pages of folio to 12mo, sold for \$4,100.00. On May 13th the manuscript journal of the Third Overland Journey, made by Robert Stuart, notes used almost verbatim by Washington Irving in his *Astoria*, sold for \$2,700.00.

The ever attractive colored plate and sporting books, with an extremely large collection of works illustrated by Henry Alken, George Cruikshank, Thomas Rowlandson and others, received their full recognition in the sale of the late Sir David Lionel Goldsmid-Stern Salomons, Bart., realizing the fine total of \$93,095.00. In this sale Alken's *Roadster Album* fetched the high figure of \$3,900.00, the highest auction price ever realized for this work, and a copy of the *Life of a Sportsman* by Apperley, which was sold at auction in 1927 for \$1,050.00, then thought a high price, sold in the Button-Hatton, et al, sale on March 11th for \$1,800.00.

A sale on April 30th served to test the market for Bernard Shaw books and autograph letters. It was very successful, realizing \$34,343.50, of which amount the sum of \$24,000.00 was brought by the Shaw items alone. The highest price received for a single book was \$1,550.00, which was paid for the first issue of *An Unsocial Socialist* with the misprint "Byron Cashel's Profession" instead of "Cashel Byron's Profession" on the title page. Single letters sold as high as \$1,100.00, while the collections of letters reached \$1,500.00 and \$2,200.00.

To summarize the result of the season in the field of books and autographs, as it is shown in the statement of the American Art Association-Anderson Galleries, every indication shows that the market for superlative material remained surprisingly good with great stress laid on the matter of condition, original state, etc. In the opinion of the organization, mediocre material can fetch only mediocre prices. Consideration of the season shows plainly, it is said, that there exists a constantly increasing demand for fine copies of the popular early works by American authors, first editions of the XVIIIth century novelists and poets, important colored plate and sporting books, and autograph letters and historical documents by noted Americans.

Two important sales of postage stamps occurred during the season, the collection of the late John C. Williams, sold on December 2nd to 4th, 1929, for \$78,695.00, and the collection of the late Thomas L. Wells, sold on March 26th and 27th, for \$38,456.00. These two sales brought out keen competition among private and professional collectors and many high prices were realized for choice specimens of rare stamps.

The total for the season for books, autograph material and postage stamps was \$770,157.85.

Three etching sales and three print sales, representing twelve sessions in all during the season realized a total of \$174,731.50. Seven of the twelve

sessions were of Currier & Ives prints, which this season established several records, notably in the collection of the late Col. J. Philip Benkard.

Well sustained interest in Americana was indicated in the print section, especially in the lithographs of Currier & Ives, of which three fine collections were sold during the season, those of Col. J. Philip Benkard, Mrs. Rita Michaelson and Mr. Fred W. Ayer.

The Benkard sale revealed a new interest in views of old New York the large folio "Port of New York 1872" bringing \$375.00 and "The City of New York, 1870," \$150.00. Railroad and other transcontinental travel prints showed a range of prices from \$50.00 for the small folios to \$850.00 for the "American Express Train" in the Benkard collection, one of the larger prints.

The Rural and Farm Scenes remained as popular as ever, with particular interest shown in the fine winter scenes after the paintings by George H. Durrie. The "Home to Thanksgiving" print appeared in three sales and brought prices ranging from \$650.00 to the record price of \$1,450.00 paid for it in the Benkard. The "New England Winter Scene," one of the most pleasing of the Durrie pictures, held its value at \$350.00. "Winter in the Country—Getting Ice," another fine print, sold in the Benkard sale for \$850.00. Its companion pieces, "A Cold Morning" and "The Old Gris Mill," showed considerable increase this season over the James records, selling for \$500.00 and \$450.00, respectively.


The Prairie Life and Frontier Days prints continued in good demand, led by those scenes painted by A. F. Tait and Louis Maurer. "The Hunter's Stratagem" in the Michaelson sale in January fetched \$700.00, while its companion print in the Benkard sale, "On the War-Path," sold for \$875.00. "The Last War-Whoop," in the Michaelson sale, sold for \$650.00. "Life on the Prairie—The Trapper's Defense—Fire Fight Fire" in two appearances fetched \$400.00 and \$325.00.

Clipper ship and whaling prints remained popular and a renewed interest was shown in yachting prints. In the Clipper Ships, the "Clipper Ship 'Red Jacket' in the Ice off Cape Horn, on her Passage from Australia, to Liverpool, August, 1854," in the Ayer collection, established a new high record of \$1,250.00.

Of special interest in the sporting prints were two lithographs in the Ayer collection, which had not appeared before. Thought to have been published by Heppenheimer and Company, and similar in subject to the prints entitled "The Cares of a Family" and "A Rising Family" published by Currier & Ives, the prices paid for the two amounted to \$2,350.00. Also in the sporting prints were "Trolling for Blue Fish," in the same sale, which made a record of \$450.00; and "Co Fishing," which sold for \$210.00, a record for the small folio.

The etching and engraving sales held this season were few, but emphasized the growing scarcity of fine prints by the great masters of the

(Continued on page 23)



OLD FASHIONED HOSPITALITY
IN A MODERN SETTING—
**THE HOTEL
MONTCLAIR**
LEXINGTON AVE. 49TH TO 50TH ST. NEW YORK
S. GREGORY TAYLOR, Pres.
A New, Luxurious, Hotel
800 Rooms—800 Baths
Radio in Every Room

Single	\$3 to \$5
Double	\$5 to \$6
Suites	\$10 to \$15

THE JULY ISSUE OF THE PRINT COLLECTOR'S QUARTERLY CONTAINS ISRAHEL VAN MECKENEM BY DR. MAX GEISBERG THE ENGRAVED PORTRAITS OF BRITISH MEDICAL MEN BY DR. ARNOLD CHAPLIN LUC-ALBERT MOREAU BY CLAUDE ROGER-MARX ERIC FITCH DAGLISH BY DOUGLAS PERCY BLISS AND VARIOUS IMPORTANT NOTES AND IS OBTAINABLE AT TEN BEDFORD STREET LONDON WEST CENTRAL TWO

MAX SAFRON GALLERIES

IMPORTANT PAINTINGS BY AMERICAN AND FOREIGN MASTERS

New York

Saint Louis

M. GRIEVE COMPANY

DISTINCTIVE FRAMES

SPECIALIZING IN

HAND CARVED ANTIQUE FRAMES

HAND CARVED MODERN FRAMES

ANTIQUÉ MEZZOTINT FRAMES

TAPESTRY MOULDINGS

WOOD CARVINGS

PERIOD MIRRORS

One of the foremost collections of rare Antique frames in America is shown in our galleries.

AIDS TO PROPER FRAMING

- 1.—A picture painted in a certain era must be accorded a frame which corresponds to that era.
- 2.—A painting, be it old or new, must be graced by a frame whose tones repeat the harmony of colors of the subject.
- 3.—The frame must coincide with the details in the picture, to strengthen its perspective and thereby beautify it.

Our reasonable prices and the superior quality of our stock recommends them highly to the trade.

234 East 59th Street New York City

Member Antique and Decorative Arts League

International Trends in Taste Shown By 1929 Art Sales

From the Art Supplement of The New York Herald of Paris

Whether the stocks and bonds are up or down, whatever the condition of money may be in, very little difference is apparent in the sales of famous pictures. But there are differences in the taste of amateurs and it is the object here, by recalling certain large art sales in the past twelve months, to note the taste of purchasers of paintings in 1929.

It will be noticed at once that the market purifies itself year by year, the great and beautiful works of art being ever more diligently sought for, while works of the second and third class are more and more neglected. In the autumn when money was "tight," to use the expression of the "Street," and it might have been natural to fear that art sales would not show brilliant results, this fear was idle as regards the great works. They held good, were quickly disposed of and they brought very high prices.

London is still the capital of the collectors, where sales are augmented from the collections of English paintings; Amsterdam, on the other hand, draws from foreign collections, and the importance of Berlin advances rapidly. The Joseph Spiridon sale, which was a true event, was held in Berlin. The tendency towards very high prices is nowhere more noticeable than when ancient and famous pictures come on the market. In the great

sales, like those of the collections of Hamilton, Simon, Abernethy, Cremer (covering sales held in London, Paris, New York) the works of the Italian masters of the Renaissance attained remarkably high prices. The "Crucifixion," of Piero della Francesca, from the Hamilton collection, brought about \$375,000 or nearly ten million francs. Three pictures of Botticelli, illustrating Boccaccio's story of Nastagio de Onesti, brought an equal sum. Ghirlandajo's "Portrait of a Young Girl" was sold for 4,500,000 francs. Six millions were paid for two panels of the retablo of Francesco della Cossa. A "Crucifixion," by Crivelli, sold for 1,500,000 francs. These figures, large as they are, are not exceptional. On December 16th at Paris was sold a "Tondo," by Filippo Lippi, in the neighborhood of two million francs. At the sale of pictures from the liquidation of the St. Petersburg palaces held at Berlin at Lepke's a Lorenzo Lotti attained nearly the same figure and Bellini sold in London, brought a million. There is no indication that these formidable bids are likely to decrease.

So used are we to these great sums by this time that we consider as mediocre the prices paid for pictures of the second rank, such as the 600,000 francs paid at the Simon sale for the portrait of a man by Bronzino, 570,000 francs for a "Leda" by Sodoma, and the same for a "Magdalene" by Titian one from the Cremer collection and the other from the Yarborough collection. Titian's portrait of Doge Grimani, from the Pulitzer collection, obtained only \$20,000, a mere bagatelle.

Summing up the sales of these so-called second rank paintings, prices continue to fall, although these works are not infrequently signed by great names. At the Kaulbach sale a Titian went for 200,000 francs, and at Christie's in London 115,000 francs were obtained for a Lorenzo di Credi, and 126,000 francs for a Filippo Lippi. A Mainardi brought as much as a Ghirlandajo, and a Buonsignori as much as a Titian. There is no diminution noticeable in Tintoretto, a "Pietà," by him, going for 450,000 francs, and a sketch by the same master producing 100,000 francs.

A conclusion to be drawn from the reports of these various sales is favorable to the continued and even increasing favor of the Italian masters, the

purchasers showing a taste in common. The hesitancy these show towards buying an example of the second best may be taken in the way of proof of the purification of taste among collectors, who want and are willing to pay for the rare examples of the masters whom they call the best. They seek chef-d'oeuvres.

It must be observable that fashion has a great part in keeping up these high prices. It is not all a matter of merit. Today fashion in paintings chooses three schools, the first being for the Flemish and German primitives, with many unfamiliar names in the list. When a retablo of Memling was put on sale an offer of 50,000,000 francs was at once cabled from America. A portrait by Joos Van Cleve obtained nearly 1,900,000 francs at the Spiridon sale. The next school in popular favor is that of the Flemings and Dutch, of the XVIIIth century, rivals in the eyes of collectors. Since it is rare to find a Rubens, a Rembrandt, a Vermeer in these auctions, the collectors assemble around the best works of the little masters. On August 27th, a Hobbema was sold at Lucerne for nearly 500,000 francs, on September 25th at Stockholm an Chtervelt obtained 200,000 francs. At the English auctions Van Goyen was priced anywhere from 200,000 to 400,000 francs. Several examples of Van Dyck were sold in 1929. One, a portrait of King James, brought 2,175,000 francs, and a Franz Hals from the Brauer collection brought, in London, 650,000 francs.

The works of the XVIIIth century, irrespective of schools, meet with approval by the amateurs nowadays. Portraits of the celebrated British artists are especially favored. The portrait of Craggs-Nugent by Gainsborough sold for 2,000,000 francs. Hoppner, Romney, Raeburn, each has brought a million for an example. The French portraitists did not reach this altitude in price; a portrait of a woman by Mme. Labille Guillard went for a little over 400,000 francs. Two Hubert Roberts brought together 750,000 francs.

If we seek for results of sales of paintings of the XIXth century, especially remarking the Frenchmen, we are apt to be encouraged, for a Renoir sold for 330,000 francs, a Monet for 260,000, a Sisley for 210,000. Ingres made a great advance, the portrait of his wife attaining more than 700,000 francs and that of a sculptor a little less than 375,000 francs. Boudin, whose works were neglected in his lifetime, may take his revenge now. In 1929 his canvas of the "Beach of Trouville" was sold for 325,000 francs.



Medallion Portrait of James Christie, founder of the firm in 1766 and a personal friend of Thomas Gainsborough, R.A., and David Garrick.

"CHRISTIES"

(CHRISTIE, MANSON & WOODS)

*beg respectfully to announce
that they undertake the disposal
at Auction of*

PICTURES
DRAWINGS BY OLD MASTERS
MODERN PICTURES & DRAWINGS
ENGRAVINGS & ETCHINGS

OLD ENGLISH, CONTINENTAL
AND ORIENTAL PORCELAIN & POTTERY

DECORATIVE FURNITURE
TAPESTRY, OBJECTS OF ART & RUGS
MAJOLICA, BRONZES & SCULPTURE

OLD ENGLISH & EUROPEAN SILVER,
JEWELS & PRECIOUS STONES

MINIATURES
SNUFF BOXES
AND OBJECTS OF VERTU

where the commission is

7½% ONLY

ALSO BOOKS & MANUSCRIPTS, GREEK
ROMAN & OTHER ANTIQUITIES
& RELICS

where the commission is 12½%

*Details and, where possible, photographs should accompany
all enquiries which should be addressed to the firm's offices
at*

**8 KING STREET, ST. JAMES'S SQUARE
LONDON, S.W.1**

Telegrams & Cables: Christiart, Piccy, London

AUCTION SALES FOR YEAR REPORTED

(Continued from page 22)

art. The Wolf-Lewisohn sale in December realized a total of \$16,862.00.

Lithographs by George Bellows proved the greatest attraction in the print section of the Marie Sterner sale November 25th and 26th, 1929. "The Stag at Sharkeys" sold for \$1,600.00 and "Dempsey and Firpo" for \$1,150.00. "The Bathers," an original lithograph by Paul Cézanne, in the same collection, sold for \$310.00.

In the Havemeyer-Gould-Berg, et al sale good figures were obtained for the Rowlandson drawings. A small but choice group of Durer etchings was also a feature of that sale, as well as a more extensive list of etchings by Zorn. This sale, small though it was, made a total of \$28,617.00, \$7,030.00 of which came from items from the Havemeyer estate.

ARTHUR GREATOREX LTD.

14 Grafton Street, Bond St.
London, W. 1

Publishers of Etchings by

Winifred Austen, R.E.
Charles W. Cain
Lucy Dawson
Graham Clilverd
S. M. Litten
A. M. Elliott
H. J. Harvey
H. Gordon Warlow, A.R.E.

Woodcuts by
A. Rigden Read

Obtainable from the Leading Print-
sellers in the United States

Cables: "Arthurian" Piccy., London

ILLUSTRATED CATALOGUES
ON APPLICATION

OLD MASTERS ARMS & ARMOUR ANTIQUES

CYRIL ANDRADE LTD.,
24 Hanover Square, London, W. 1

Williams & Sutch

Old and Modern Masters
The United Arts Gallery
23a Old Bond St., London, W. 1

THE LEICESTER GALLERIES

Leicester Square, London

ERNEST BROWN AND PHILLIPS, Proprietors

BEST MODERN ART

A. TOOTH & SONS LTD.

FINE ENGLISH PORTRAITS

MODERN BRITISH
AND FRENCH ART

155 NEW BOND STREET, LONDON

BALTIMORE

Two facts of current record at the Baltimore Museum of Art that are regarded as being of particular significance are the tremendous increase in attendance since the Museum moved into its beautiful new building in Wyman Park adjacent to Homewood, site of the Johns Hopkins University; and the successful outcome of the plan suggested by Director R. J. McKinney for a Bi-Annual Pan-American Exhibition.

During 1929 the total attendance at the Museum was 81,824 as compared to 27,077 in 1928 in the old building. From the first of January to the end of April 1930, 66,807 people have been counted in the galleries, making a total attendance of 143,580 since the new building opened in April 1929.

That this increased interest in the Museum is by no means merely due to the novelty of a new building is apparent from the fact that the monthly attendance has been steadily growing; at the same time there has been an encouraging increase in membership. This interest has been encouraged in every possible way by the Director and the officials through the medium of worth while exhibitions, lectures, and other regular Museum features. In addition there was introduced this year an innovation in Narcissus and Tulip shows by the Federated Garden Clubs of Maryland, both of which events proved very strong drawing cards and demonstrated their value in extending the appeal of the Museum still further. Another innovation this year was the permission granted the Baltimore Society of Independent Artists to hold their exhibition in the Museum galleries; although this was strictly a no-jury show, it produced results that might have passed strict judging.

Mr. McKinney first made the suggestion for a Pan-American Exhibition

several months ago and in a surprisingly short time an anonymous friend of the Museum volunteered to supply the necessary eleven thousand dollar guarantee fund.

It is hoped that this exhibition will assume an importance commensurate to that of the International Exhibition of the Carnegie Institute in Pittsburgh. It is conceived along a broad line that includes the artists of the United States, Canada, Mexico, and the South American republics, and arrangements have already been started through the embassies in Washington to get the works together.

It will be held for the first time next January and February.

In making provision for an exhibition of this sort, the Baltimore Museum of Art is taking a pioneer step and one which it is hoped and thought will vastly increase its prestige amongst the newer museums of the country. Its success to date has surpassed the most sanguine expectations.

The new building has an ideal setting with magnificent groves of trees around it and the landscaping of the grounds, which was recently completed, further emphasizes the beauty of its classical architecture. In a short time the two heroic lions—replicas of the two flanking the steps of the Loggia del Lanzi in Florence—will be put in their permanent positions on pedestals at each end of the terrace. The near future will also see the putting into place on the flight of steps up to the front entrance the cast of Rodin's "Penseur" presented the Museum by Jacob Epstein of Baltimore, one of its original Board of Directors and most generous patrons.

Mr. Epstein's old masters occupy the principal exhibition gallery, having been lent for an indefinite period, and the other large gallery on the opposite side of the main court and one of the side galleries, now house the Cone collection of modern paintings

CINCINNATI

The Cincinnati Museum is glad to announce two new appointments to its staff. With the increasing interest in Cincinnati in prints and drawings, the Museum is fortunate in having obtained Miss Emily Poole as Assistant in Charge of Prints. Miss Poole has had experience in working in this field, as her brother, Dr. Allyn C. Poole, has one of the notable collections in Cincinnati. For some years Miss Poole has been cataloguing her brother's prints.

The Museum is also glad to announce the appointment of Miss Eugenia Raymond as Librarian. Miss Raymond is fitted to undertake her duties here. She is a graduate of Mount Holyoke College and of the New York Public Library School. For two years she was reference librarian in Muncie, Indiana. Following this, she was head of the loan department of the Ohio State Library. Just before coming to Cincinnati, Miss Raymond was librarian at the Headquarters Office of the American Library Association in Chicago.

and bronzes—one of the notable aggregations of its kind in this country.

Other current events at the Museum are the Exhibitions of paintings by contemporary Canadian artists, assembled by the American Federation of Arts, oriental ceramics from the priceless William H. Whitridge collection of Baltimore, paintings by Ofelia Ellen Duranti Keelan of Rome, Italy; and of ship models.

The Whitridge, Cone, and Epstein collections will be on view throughout the summer, together with permanent possessions of the Museum and other loans, until September, when a special exhibition of lithographs and wood engravings, the circuit group of the First International Exhibition of the Art Institute of Chicago, will be put on view.



WILLIAM OWEN (1769-1825)

Size 30" x 25"

PAINTINGS by OLD MASTERS

and

MODERN FRENCH and AMERICAN MASTERS

REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

EDGAR WORCH

EUROPEAN ANTIQUITIES
CHINESE WORKS
OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10

JAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

Forwarding and Shipping Co., Inc.

CUSTOM HOUSE BROKERS, FORWARDERS,
PACKERS AND SHIPPERSCUSTOM HOUSE
DEPARTMENT

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

WAREHOUSE
DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

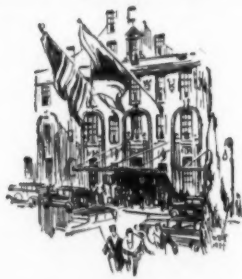
PACKING AND
SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

NEW YORK

Office:
17 STATE STREET
Tel. Bowling Green 4151Warehouses:
507 WEST 35th STREET
323 EAST 38th STREET
Tel. Ashland 7637LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.
(Cameron-Smith & Marriott, Ltd.) Cable Address: Kamsmarat
"Norway House," 21-24 Cockspur St., Trafalgar Square, S. W. 1.
Telephone: Gerrard 8544Represented in Boston, Baltimore, Washington, D. C., Chicago,
Philadelphia and other parts of the U. S. and all
principal cities of the world.

Member of the Antique & Decorative Arts League

The AMBASSADOR Restaurant.
The coolest place in town to lunch
and dine.

Dancing during dinner.

Ambassador

PARK AVENUE at 51st STREET
NEW YORKGerrit Vanderhoogt
EtchingsFifth Floor, Fine Arts Building
410 So. Michigan Ave., CHICAGO

Dikran G. Kelekian

Works of
ArtBankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendôme, Paris

METROPOLITAN Galleries

578 Madison Avenue, New York

PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY
DUTCH XVI and XVII CENTURY
SPANISH XVII CENTURY
VENETIAN XVI CENTURYALSO EARLY AMERICAN
and CONTEMPORARY ARTDealers and Collectors
are invited
to visit our galleries
or communicate with us
regarding purchase or sale of
paintings or collections

BIGNOU

SELECTED MODERN PAINTINGS

PARIS: 8 RUE LA BOETIE

CABLES: "ETIBIGNOU-47-PARIS"

ALEX. REID & LEFEVRE, LTD.

PAINTINGS by the FRENCH and BRITISH MASTERS

LONDON: 1a, King Street, St. James's, S. W. 1.

CABLES "DRAWINGS, LONDON"

GALERIES GEORGES PETIT

PAINTINGS BY XIXth & XXth CENTURIES

FRENCH MASTERS

CABLES
"PETITGODOT—PARIS"

PARIS
8 RUE DE SEZE

MINNEAPOLIS

On June 12th the International Watercolor Show, loaned by the Art Institute of Chicago, will be placed on view at the Minneapolis Institute of Arts. Included are representative works by artists from Austria, Czechoslovakia, England, France, Germany, Greece, Holland, Hungary, Russia, Sweden and the United States.

In July an exhibition of sixty canvases by thirty-three Canadian artists, all of them living except one, will be shown at the Institute. The paintings were brought together by the American Federation of Arts with the cooperation of the Carnegie Corporation in New York. The exhibits were selected by Eugene Savage, official representative of the Federation.

During June the paintings of the faculty of the Minneapolis School of Art are on view in Gallery C-16, adjoining the exhibition of paintings and drawings by students of the School. The showing includes works by Edmund M. Kopletz, director of the School, Glen Mitchell, of the department of painting, and Paul Winchell, instructor in drawing. The exhibition of student work will remain on view through June.

During the summer the varied and important collection of furniture, jewelry, ceramics, near-eastern and oriental textiles and Egyptian antiqui-

ties, bequeathed to the Institute by Miss Lily Place, will be shown for the first time.

The exhibition of English silver, organized by the Friends of the Institute, has proved one of the most popular and interesting of the Friends' shows and it will be continued during June and possibly longer.

A notable addition to the Louis XVI room at the Institute, according to its weekly Bulletin, is two pairs of chairs of the period, recently purchased from the Ethel Morrison Van Derlip Fund. These chairs are from the shops of the foremost cabinet makers during the decade after Louis XVI came to the throne, when the furniture of the purest design was being made.

One pair of sidechairs, without arms, placed in the two windows of the room, are from a large set of which eight are known to exist today. These are in the best Louis XVI manner and were produced just before the style known as Directoire came into vogue. The oval seats are skillfully constructed so that the oval back springs from only two supports but is very firm. The chairs are signed by G. Jacob. They are covered with a Beauvais silk tapestry especially designed and woven for them in the shape of oval medallions both on the seat and back, conforming to the shape of the frame. Birds serve as motives for the medallions, one picturing cranes and the

other ducks, while the seats bear animal designs.

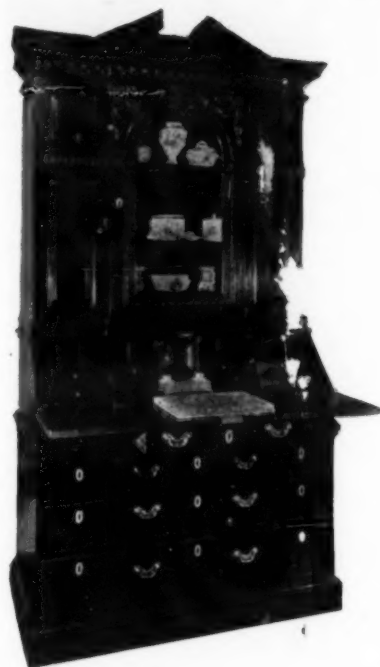
The pair of arm chairs are also oval backed, and the frames are of finely carved wood on which the original gilding is preserved. They were formerly in the Burat collection in Paris and represent the purest design of the Louis XVI period. The straight, delicately fluted legs, the twisted ribbon carving show the highest refinement of XVIIIth century decorative art. While not signed, they are in the style of the cabinetmaker, Sené. The original cream colored satin covering, now grayed with time, is gracefully worked with *point de chainette* or chain-stitch embroidery, after designs by Philippe de La Salle, whose name is associated with the most distinguished products of the Lyons looms.

Also among the recent acquisitions of the Minneapolis Institute is an interesting panel of stained glass of late XIIIth or early XIIIth century origin, a rare and beautiful example of the work of the Chartres school of glass-makers, purchased from the Dunwoody Fund. Even in the XIIIth century the value of windows such as the one from which this medallion came was so well understood that they were preserved with the greatest care. The Institute is fortunate in possessing so fine an example of early glass of the Chartres school. The medallion comes from a private collection in Paris and was apparently taken from a demolished church or monastery.

DAWSON

19 EAST 60th STREET, NEW YORK

OLD ENGLISH FURNITURE

Tapestries
VelvetsInterior
DecorationsNeedlework
Embroideries

Member of Antique & Decorative Arts League

NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

OLD PAINTINGS

GOTHIC SCULPTURES

FERARGIL

FINE PAINTINGS
and SCULPTUREFREDERIC N. PRICE
President

37 EAST 57TH ST., NEW YORK

C. W. Kraushaar
Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS
and BRONZESby Modern Masters
of American and European ArtFREDERICK KEPPEL
& CO.

On Exhibition

ETCHINGS

BY

Contemporary Artists

16 East 57th Street

The Pennsylvania Academy
of the Fine ArtsThe Oldest Fine Arts School
in AmericaDRAWING, PAINTING,
ILLUSTRATION, SCULPTURECity School
BROAD & CHERRY STREETS
PHILADELPHIACountry School
CHESTER SPRINGS
PENNSYLVANIA

Illustrated Booklets, Address the Curator

London
Osaka
PekingKyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

Now On Exhibition

American and English
ETCHINGSKLEEMANN-
THORMAN

GALLERIES

575 Madison Ave., Bet. 56th-57th Sts.

J. B. NEUMANN
LIVING ART
NEW YORK

MAURICE H. GOLDBLATT

Art Expert
Paintings Authenticated
and Appraised219 No. MICHIGAN AVE.
Chicago, IllinoisSCHULTHEIS
GALLERIES

Established 1888

142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints EtchingsWANTED TO BUY
OLD AMERICAN PRINTS

Views — Ships — Railroad — Sport — Portraits, etc., etc. Anything pictorial relating to U. S. A. or Canada. Especially Lithographs by Currier & Ives. (No books or small book prints.)

Please state title, publisher, size of printed surface, exact condition and price.

CORNELIUS MICHAELSEN

5025 Broadway

New York

WALLIS
AND SON

"Miss Connolly" 30x25 ins. Rev. W. Peters, R. A.

THE FRENCH GALLERY
158 NEW BOND ST.
LONDON, W.

THE SPANISH ART GALLERY

LIONEL HARRIS—PROPRIETOR

50, CONDUIT STREET, LONDON, W.1.

GOTHIC and RENAISSANCE TAPESTRIES and TEXTILES
PERSIAN and SPANISH RUGS — FURNITURE

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Annual exhibition of small sculpture in soap, through June 30th.

Arden Gallery, 460 Park Ave.—Exhibition of sculpture, garden furniture by Carroll French, pottery sculpture by Wharton Escherich and rugs and ceramics by H. Varnum Poor, to July 31st.

Art Center, 65 East 56th St.—Paintings by the Chicago "Ten" group, Durrant Pottery by Leon Volkmar and prints by Franz Geritz, to June 28th. Also by the New York Society of Craftsmen and Mexican Crafts, semi-permanent.

Babcock Art Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings by American artists.

Balzac Galleries, 102 East 57th St.—Paintings by Giorgio de Chirico, to June 14th.

Barbizon Branch Gallery, the Art Center, 140 East 63rd St.—Salmagundi thumb-box sketches, to June 27th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., 1113 Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Exhibition of sculpture by contemporary artists, through the summer.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery, through June.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings, through June.

De Hauke Galleries, 3 East 51st St.—Modern paintings, watercolors and drawings by French artists, through the summer.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art, through June.

Downtown Gallery, 113 West 13th St.—Exhibition of small paintings, sculpture and drawings by leading American contemporary artists, priced at \$100 and less, to July 1st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—General exhibition of modern American paintings.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of French paintings.

Ehrlich Galleries, 36 East 57th St.—Exhibition of early American portraits by Stuart, Copley, Sully, Neagle, Jarvis and Harding, to June 14th.

Ferargli Galleries, 37 East 57th St.—Group of American paintings, etchings and sculpture, through the summer.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibition of sculpture for house, garden and grounds, and exhibition of selected American and foreign paintings, through June.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Exhibition of paintings by American artists with a special group by Anthony Thieme.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Annual Founders' Exhibition, to November 1st. Exhibition of paintings by contemporary Canadian artists, to June 21st.

Hackett Galleries, 9 East 57th St.—Summer exhibition of paintings by American, French and Irish artists, landscapes by Gerard J. Van Lerven and sculpture by Heinz Warneke, Boris Lovet-Lorski, Mario Korbel and Casky.

Harlow, McDonald & Co., 607 Fifth Ave.—Exhibition of paintings, watercolors and etchings by Arthur Briscoe, etchings by D. Y. Cameron and watercolors and etchings of yachts by Sodoburg, during June.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Comprehensive exhibition of living American print makers, through the summer.

Keppel Galleries, 16 East 57th St.—Exhibition of etchings and dry points by Cadwallader Washburn, through June.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Special group of paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—American paintings.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by American craftsmen and Lapparra of Paris, through the summer.

Macbeth Gallery, 15 East 57th St.—Exhibition of a group of paintings reviewing the season's exhibitions at the Macbeth Gallery, through June.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egypto-Arabic textiles from the Museum collection and a loan exhibition of Firearms of the XV-XIXth centuries, through October 31st. European and American samplers of the XVIIIth through the XIXth century, continued through September 30th. Loan exhibition of Persian rugs of the so-called Polish type, June 10th through September 21st. Loan exhibition of Japanese sword furniture, June 8th, through December 14th. Museum publications and material from the lending collection, July 1st through August 31st. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.—Exhibition of selected American paintings, through the summer.

Montross Gallery, 785 Fifth Avenue.—Exhibition of paintings by George Laszlo, to June 14th.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Contemporary American watercolors and paintings.

Museum of French Art, 20-22 East 60th St.—Summer exhibition of objects from the permanent collections of the Museum especially the autographs of the Kings of France.

Museum of Modern Art, 730 Fifth Ave.—Retrospective exhibition of works in former Museum showings, June 15th to October 1st.

National Academy of Design, 215 West 57th St.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.—Members' Annual Exhibition of small paintings, through the summer.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

The New York Historical Society, 76-77th Streets, Central Park West.—Exhibition of a selection of bookplates by American and foreign artists, with a special showing of the work of the late Sidney L. Smith, collected by Mrs. Bella C. Landauer, in the portrait room, to September 30th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112. The Print Room's annual exhibition of recent additions. Exhibition of books, manuscripts, pictures, etc., in memory of George Edward Woodberry, to June 30th.

Newark Museum, 49 Washington Street, Newark, New Jersey.—Exhibition of early American and European wrought iron, through the summer.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

Arthur U. Newton, 4 East 56th St.—XVIIIth century English portraits and sporting pictures.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of recent drawings and oil sketches by Maurice Sterne, to June 14th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings, drawings and watercolors by Gelman, Ravson, Seyfort and Van Konijnenberg, June 7th to July 7th.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 48 East 57th St.—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Early English walnut, needlework, mirrors, mantelpieces, paneled rooms in oak and pine.

Weyhe Gallery, 794 Lexington Ave.—Group showing of watercolors and drawings by F. Wilcox, H. Brown, S. Charles, B. Ashwood, M. Johnson, S. Berman and J. Warneke, to June 14th.

Wildenstein Galleries, 642 Fifth Ave.—Old and modern French masters.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of paintings, old and modern.

BRIMO, DE LAROUSSILHE

Works of Art for Collections TAPESTRIES—PAINTINGS

From Early Middle-Age to the Renaissance

34 Rue Lafayette, and
58 Rue Jouffroy (Boulevard Malesherbes)
PARIS



L. Toeque, "Portrait of a Child"

ELISABETH WILDENSTEIN

Lately Elisabeth Paraf

23bis Rue de Berri, PARIS
(Champs-Elysées)

FIRST CLASS
OLD PAINTINGS

FRENCH FURNITURE
(18th Century)

PAUL-GUILLAUME

FIRST-CLASS PAINTINGS

Derain, Matisse, Picasso, Renoir, Cezanne, Modigliani, Manet, Douanier Rousseau, Soutine, Fautrier, Goerg, Utrillo, Seurat, Chirico, Marie Laurencin, etc., etc.

CHOICED PIECES OF ANCIENT NEGRO ART

59 Rue La Boétie, PARIS

ERNEST DE FRENNE

41 Rue de Seine, Paris

MODERN PAINTINGS

Early and recent works by Utrillo and Vlaminck
also by Modigliani and Rouault

"L'ART MODERNE" LUCERNE

S.A. 33 HALDENSTRASSE

PAINTINGS BY

Cezanne, Corot, Courbet, Daumier, Derain, Dufy, Gauguin, Lautrec, Manet, C. Monet, Pissarro, Renoir, Sisley, Van Gogh, etc.

Bonnard, Cross, Dufresne, Raoul-Dufy, Henri-Matisse, Modigliani, Pascin, Roussel, Signac, Utrillo, Vlaminck, Vuillard, etc.

GALERIE VAN LEER

41 Rue de Seine
Paris

MODERN PAINTINGS

Derain, Dufy, Pascin, Rouault, Utrillo, Krémègne, etc.

CARDO

61
Avenue Kleber
(near Etoile)
PARIS

Modern Paintings

Also Petits Tableaux of all great painters from Delacroix up to now

Chas. Kaufmann

Ancient Tapestries, Point
Old Paintings, High Antiques
23 Faubourg St. Honoré, Paris

J. WATELIN

XIX Century French Masters
11 Rue Auber
PARIS

Charles Pottier

Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

M. & R. STORA

Gothic and Renaissance
Works of Art
Paris, 32 Bis Boulevard Haussmann

Dr. Alfred Gold

French Impressionists
ILLUSTRATED CATALOG
Just Published
5 Victoriast. Berlin, W. 10

J. FERAL

Ancient Paintings
7 RUE ST. GEORGE
PARIS



RATTON

14 Rue de Marignan PARIS
(Champs-Elysées)

NEGRO ART

Precolumbian and Oceanian Art
First-class Pieces for Museums

CLEVELAND

At a special meeting of the council of the Cleveland Society of Artists Mr. Henry G. Keller and Mr. William H. Milliken were elected to honorary membership.

At the annual meeting of the Society the following members were elected to the council: Norris Rahmig, Joseph Motto, Ludwig, Walz, Enos Victor Foulk and William J. Eastman. Carl Broemel was reelected president, Glenn Shaw was elected vice-president and Stanley Dale, librarian. Charles Lines and Wilbur Oakes were reelected secretary and treasurer, respectively.

Exhibitions in the galleries during May included sculptures by Nannee Matthews Bryant at the Sterling and Welch galleries; paintings by various European and American artists at Guenther's; prints by Laura Knight at Korner and Wood's; oils by May Ames at Lindner's; watercolors by Russell T. Limbach at the Eastman-Bolton Galleries; and drawings and watercolors by children from seven to fifteen years of age in the galleries of the Cleveland Museum of Art.

PHILADELPHIA

From June 6th to 28th the Pennsyl-

vania Museum's School of Industrial Art is holding its annual exhibition of students' work. The showing is divided into two groups, the work of students in the Textile Department being displayed in the rooms of the left wing of the School and that of students in the Department of Art in the right wing. A wide variety of work is included in each division, that of the art department including design, advertising design, interior decoration, furniture design and woodwork, costume design, illustration, pottery, lettering, water-color, pen and ink drawing, nature study drawing, costumed model drawing, drawing from cast and from

life, modeling and metal and jewelry work. The work in textiles include an elaborate display of cloths from seven

to ten yards in length in a great variety of fabrics, as well as a unique display of Jacquard work.

CREATIVE ART

A Magazine of Fine and Applied Art

EDITED BY HENRY McBRIDE

ADVISORY BOARD

Mr. Riccardo Bertelli
Mr. Bryson Burroughs
Mrs. John Alden Carpenter
Miss Elisabeth Luther Cary
Mrs. Chester Dale
Miss Katherine Dreier
Dr. William H. Fox
Mr. Albert Eugene Gallatin
Mr. Ferdinand M. Howald
Mr. William M. Ivins, Jr.
Prof. Frank Jewett Mather
Mr. Duncan Phillips
Mr. Lee Simonson
Mr. Alfred Stieglitz

JUNE ISSUE
CONTENTS

The Palette Knife
A Letter on Art
The Royal Academy and the Public
Modern Interiors by DIM
A Chat to the Print Lover
Views and Methods
Camille Pissarro, 1830-1930
The Work of Heinrich Zille
The Westminster Press
The New Town of Radburn, N. J.
Mural Decorations at Morley College
News of the New York Galleries
Current Events in the Art World,
Abroad
Reviews of Books

by HENRY McBRIDE
by PICASSO
by GUI ST. BERNARD

by MALCOLM C. SALAMAN
by WILLIAM ZORACH
by J. B. MANSON
by DR. ADOLF BEHNE
by FRANK SIDGWICK
by CHARLES HARRIS WHITAKER
by JOHN ROTHENSTEIN
by RALPH FLINT

SIX COLOUR REPRODUCTIONS

EIGHTY BLACK AND WHITE REPRODUCTIONS

ROTOGRAVURE SECTION

ALBERT & CHARLES BONI, INC.

66 Fifth Avenue, New York City

75c the copy

\$7.50 per annum

JULIUS LOWY
[INC.]

HIGH GRADE
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

D-B-BUTLER & Co

ENGRAVINGS - ETCHINGS
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST., NEW YORK

L. ORSELLI

Italian Antiques

3 Borgognissante
FIRENZE, ITALY

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART
Estates Appraised or Paintings Bought

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue

(Fifth Floor)

Between 53d and 54th Sts.

NEW YORK CITY

BABCOCK
GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings

N.E. MONTROSS

Works of Art

MONTROSS GALLERY

785 Fifth Ave. NEW YORK
Bet. 59th and 60th Sts.

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

Good Pictures
Deserve
Good
Lighting

Write for our
new booklet on picture
lighting and accessories

DAY-BRITE REFLECTOR CO.
703 S. BROADWAY ST. LOUIS, MO.

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS

ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

510 Madison Avenue (4th floor)

New York